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2.17.10

Mayor Gavin Newsom’s “stimulus” is targeted solely at the private sector, with no requirement that the companies slated to get tax breaks and fee reductions actually perform.

EDITOR’S NOTES

By Tim Redmond
Tredmond@sfbg.com

I have been watching and listening to the Meg Whitman for Governor ads, and they all seem to have the same basic message, one we’ve heard many times before from rich former executives wanting to get into politics. Whitman thinks that her experience in private business will make her a good governor, that she can run the state the same way she ran eBay.

Her policy proposals are horrible (just check out what she wants to do to the schools and how she plans to cut the state workforce by 40,000 people, a brilliant move in a recession). But beyond that, there’s a serious disconnect here.

See, California isn’t a business. And private-sector training, private-sector models, and private-sector management don’t translate very well.

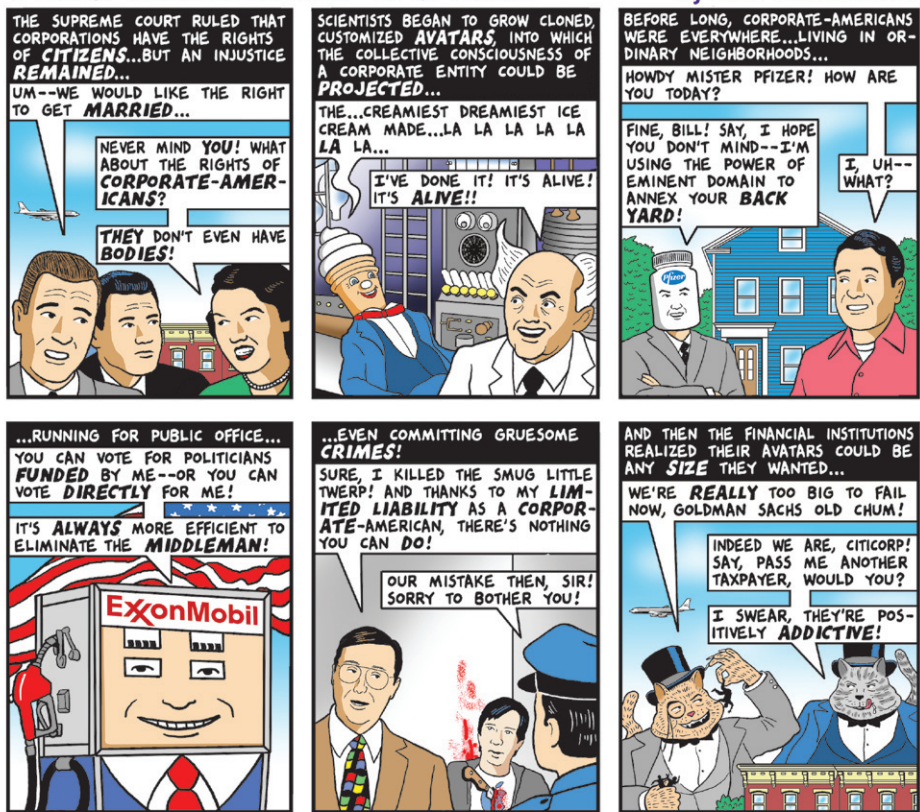
At eBay, Whitman’s goal was to make money for shareholders. The idea was to expand markets, grow market share, increase revenue, and keep expenses low enough that at the end of the year, there’s a nice profit left over. Not to go all Marxist or anything, but you had to pay every employee a bit less than actual value of their work; that’s how investors make money.

California is — at best — a nonprofit, and even that model doesn’t directly apply. Forget the political skills it takes to work with the Legislature and thousands of interest groups and stakeholders. Just consider the basic economics.

The state doesn’t exist to make money, but to provide public services. Fiscal prudence may be necessary to keep things afloat, but it’s not the point. As the late, great David Brower used to say, any environmental group that isn’t busting its budget, isn’t doing enough work. Revenue doesn’t exist to pay dividends, or even big salaries. In a well-run state, just

CONTINUES ON PAGE 6 >>

THIS MODERN WORLD



How to create jobs in SF

EDITORIAL If Mayor Gavin Newsom is serious about stimulating the San Francisco economy, he ought to start with a basic number that the city’s own economist, Ted Egan, passed along to us this week. The number is 2.11 — and Egan says that’s the multiplier effect of cuts in local public spending.

In other words, every dollar Newsom cuts from the city budget has a ripple effect of taking \$2.11 out of the San Francisco economy. Which means that if the mayor decides to solve the city’s \$520 million deficit with cuts alone, he’ll be taking more than \$1 billion out of the local gross domestic product.

And that, in a nutshell, is the problem with the mayor’s economic stimulus package: it’s entirely aimed at the private sector, with no regard for how it will hit public spending.

A dose of reality here — public-sector jobs are also jobs. People who work in the public sector pay rent and mortgages and buy clothes and food for their kids and go shopping in local stores and go to local clubs and restaurants and pay taxes — and have the same economic impacts on the economy as private-sector workers. If you lay off nurses and recreation directors, those people stop spending money in town, and you continue the vicious cycle that has made this recession so deep and painful.

And if your entire economic stimulus program is aimed at cutting private sector taxes, it’s going to lead to public sector job losses. And those losses will undermine much of the impact of any gains you might get from private sector job growth.

Egan predicts that Newsom’s program of eliminating the pay-

roll tax for new hires would create 4,330 new jobs in the city. We find that something of a stretch — it’s hard to imagine how any struggling small business would find eliminating a small tax enough reason to hire a new worker, and small businesses provide the vast majority of the private-sector jobs in San Francisco. But even if it’s accurate, it’s a fairly tiny gain. The city’s lost more than 35,000 jobs since 2007, and when the economy rebounds in the next two years, Egan predicts about 20,000 new jobs in the city even without the stimulus.

Egan also acknowledged to us last year that “the consensus among economists is that most of the time government spending stimulates the economy more [than tax cuts].”

That’s particularly true in a city

Newsom’s war on the public sector

By Calvin Welch

OPINION With the Feb. 10 release of the Controller’s Office economic analysis of Mayor Gavin Newsom’s proposed tax cuts to businesses, combined with its December 2009 analysis of the Newsom administration’s proposed fee cuts to market-rate condo developers, we now have a clear and objective measurement of this administration’s response to the biggest economic collapse in San Francisco since the Great Depression: the mayor hopes to create 4,400 jobs (of the 39,000 jobs lost in San Francisco since the start of the downturn) and 40 to 50 new market-rate condos over the next two years at the cost of \$72 million in lost tax revenues.

The plan includes no affordable housing — zero, zip, *nada* — below-market rate housing for moderate-income San Franciscans. Instead, the developer fees that fund parks, transit, and other critical neighborhood infrastructure projects promised for the Market Street, Octavia Street, and eastern neighborhoods plan areas will be postponed indefinitely.

Those impacts don’t include the loss of public sector jobs and services. The report rather coyly notes that “the potential impacts of the city revenue decline on public services, and indirectly on the economy, is not considered because the city could adjust to that impact in many ways.” The analysis warns: “However, if the stimulus does not directly incentivize job creation, it may not overcome the loss of public sector employment that the subsidy’s revenue would pay for.”

That last point that needs some attention.

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EDITOR'S NOTES

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about every dollar that comes in gets spent. And many of the outcomes — the results that CEOs are always looking for — can't be easily quantified, certainly not in the short term. (Spend an extra \$20 billion on public education and you'll definitely get better schools — but you might not get better test scores, certainly not for the first few years.)

There's a reason that CEOs don't tend to do well in politics. It's a different game. **SFBG**

JOBS

CONT>>

where the largest employers are all in the public sector (see opinion piece this page).

If the mayor and the supervisors actually want to create jobs in San Francisco, there are plenty of things they can do — starting with finding ways to close as much of the budget gap as possible without layoffs. Here are some possible approaches.

- Put a major revenue measure on the November ballot that saves city jobs without costing private sector jobs. There are several ways to do this, but all of them start with the well-demonstrated concept that transferring wealth from the rich to the poor and middle-class — that is, giving money to people most likely to spend it — is good for job creation. One option: shift the payroll tax to a gross receipts tax and charge bigger companies a higher rate. Another: a commuter tax on income earned above \$50,000 a year would charge wealthier people who use city services and don't pay for them.

- Issue infrastructure bonds. The notion that cities can't borrow money the way the federal government does to fund economic stimulus programs is just wrong. San Francisco can sell bonds for a wide range of projects, from affordable housing to alternative energy projects to public works programs that are badly needed and could put San Franciscans directly to work. But it can't be small-time projects; to make a difference, direct stimulus needs to be big, perhaps \$1 billion. San Francisco's property owners, who ultimately are on the hook for the bonds, are by and large (thanks

to Prop. 13) entirely able to handle more payments.

- Lend more money to small businesses. The biggest obstacle to small business hiring isn't taxes but a lack of credit. The \$73 million Newsom is going to spend on tax cuts would create far more jobs as part of a city-sponsored microloan fund. Newsom's efforts on that front are still very small scale.

There's so much more the city can do — but cutting taxes and losing city jobs is the wrong way to turn around the economy. **SFBG**

NEWSOM

CONT>>

Newsom's "stimulus" is targeted solely at the private sector, with no requirement that the companies slated to get tax breaks and fee reductions actually perform — either through job growth or housing development. It cuts public sector employment and public sector-led infrastructure development — affordable housing, transit lines, parks and playgrounds — when it's clear that both public employment and infrastructure development would be a direct stimulus to the local economy.

Quick, name the biggest employer in San Francisco. How about the second biggest — or fourth, sixth, or seventh? Well, they're all in the public sector: the City and County of San Francisco, the University of California, San Francisco, the State of California, the San Francisco Unified School District, and the U.S. Postal Service top the list. As of 2008, some 85,000 jobs in San Francisco — 15 percent of all jobs in the city — were in the public sector. More than half were in education, and the bulk of the rest were in health and human services.

The Newsom administration's war, and it is a war, on the public sector is economic suicide. We should look at stimulus as saving as many public sector jobs — especially in education and health and human services — as we can and finance as much local infrastructure development as we can afford. That's real economic stimulus. What Newsom is proposing is the same old, inside-the-box, tried and failed trickle-down that got us in this ditch in the first place. **SFBG**

Calvin Welch has spent the last four decades working for sane economic development policies in San Francisco.

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GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS



Last year's budget battles could be even worse this year, particularly given the labor movement's internal divisions. | GUARDIAN PHOTO BY REBECCA BOWE

Labor's love lost?

SEIU's internal problems are rippling through San Francisco's political scene

By Rebecca Bowe
rebeccab@sfbg.com

Two recent events could have major implications for Service Employees International Union Local 1021 — San Francisco's largest public-sector union and an important ally for progressives — for better or for worse. And this union's fate seems closely tied to that of the progressive movement in San Francisco.

The first event was likened to a “nuclear bomb in the morning paper” by one observer, and might be interpreted as the kickoff to a fierce

budget battle. Mayor Gavin Newsom announced that he is considering a plan to help solve next year's budget deficit by laying off 10,000 full-time city workers and rehiring them at 37.5 hours, which would amount to a sweeping 6.25 percent pay cut for workers and an estimated \$50 million in savings for a fiscally impaired city.

Though it was framed by Newsom spokesperson Tony Winnicker as one preliminary cost-saving option among many, the proposal received prominent front-page coverage in the *San Francisco Chronicle*, even before official discus-

sions were called between the mayor and public sector unions. Since SEIU Local 1021 represents 17,000 members in San Francisco and a majority of the city's 26,000 total employees, it would likely absorb the greatest impact if such a plan went through.

At the same time the mayor's startling announcement hit newsstands, SEIU was in the midst of mailing out ballots to its membership for union elections. “I don't know whether it's a coincidence, or if the city is taking advantage of the fact that SEIU is absorbed in its elections,” Sin Yee Poon, an SEIU chapter president for Human Services Agency workers, told us while pointing out that the events happened simultaneously.

With three separate slates of candidates vying for control of SEIU Local 1021, grudges between warring internal factions have intensified into

bitter sparring matches. The timing is unfortunate — just as SEIU's internal turmoil is coming to a head, one of its greatest battles is pending over an unprecedented \$522 million budget shortfall that looms like a dark cloud over the city. The deficit will surely result in job losses, and the public sector union's ability to mount resistance even as it wrestles with internal strife is shaping up to be a key question.

This pivotal moment carries wider political implications considering that the progressive organization has in the past helped seal an alliance between San Francisco's left-leaning leaders and organized labor through the San Francisco Labor Council.

With SEIU besieged by infighting and soon to be hurting from wage slashes and layoffs, more conservative factions of the labor community, such as the San Francisco Firefighters Union and the Building and Construction Trades Council, have recently been butting heads with progressive members of the Board of Supervisors.

At the same time, forces on all sides are beginning to eye the coveted seats up for election in June at the Democratic County Central Committee, a Democratic Party hub that is a cornerstone of local political influence, as well as the seats that will open up on the Board of Supervisors in November.

Negotiations between unions and the mayor are ongoing, and mayoral spokesperson Tony Winnicker was quick to note that Newsom is open to options, other than reconfiguring 10,000 city jobs, that organized labor

brings to the table. At the same time, the *Guardian* heard from numerous sources that city workers felt outraged and blindsided by Newsom's decision to air the plan in the *Chronicle* instead of bringing stakeholders to the table.

SEIU Local 1021 President Damita Davis-Howard told us she thinks the idea of taking \$50 million out of the pockets of working people in a rocky economy is wrong-headed.

“This was devastating,” said Davis-Howard, who is running for a newly created union position called chief elected officer, which is different from the union president, and similar to an executive-director post. “The mayor might as well have raised their taxes, because if you decrease their pay by 6.25 percent, they will still have the same amount of work, they will still have to pay the same mortgage, they will still have to buy the same food, the same PG&E, and they'll be doing it with a lot less money. If any idea like this were to go through, it would actually remove the very fabric or fiber of San Francisco. It would really cut to the core of the very being of San Francisco. ... I don't see how anybody could believe that we could continue being the city that we love being with this kind of action.”

Winnicker, the mayoral spokesperson, cast it as a plan that could avert hundreds or even thousands of layoffs. “This year the easy decisions are behind us,” he noted in a recent discussion with the *Guardian*.

Solving last year's fiscal shortfall was far from easy — budget tussles between frontline city workers and the mayor got ugly, and even then,

CONTINUES ON PAGE 10 »

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"I worry about the negative impact on labor and the progressive board.

There are larger issues at play here."

Sup. David Campos

ELECTION 11

GREEN CITY 12

ALERTS

By Paula Connelly
alerts@sfbg.com

WEDNESDAY, FEB. 17

Same Sex Marriage Forum

Attend this forum about which entity — the state or the federal government — should define marriage. The forum is led by a panel of experts from human rights organizations and SF Chief Deputy City Attorney Theresa Stewart, attorney for the plaintiffs in the current court case challenging Proposition 8.
6:30 p.m., \$20
Commonwealth Club
595 Market, 2nd floor, SF
(415) 597-6700

THURSDAY, FEB. 18

Human rights in Chiapas

Hear Victor Hugo López of Fray Bartolomé de las Casas Human Rights Center (Frayba) in San Cristóbal de las Casas, Chiapas, Mexico. López will discuss human rights and the prospects for political change in the region in 2010. Frayba produces human rights reports, defends cases in court, and supports indigenous communities under attack.
7:30 p.m., \$5-\$10 sliding scale
La Peña Cultural Center
3105 Shattuck, Berk.
(510) 654-9587

Wreaking HavoQ

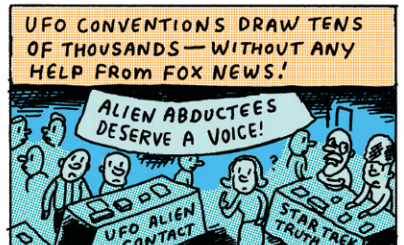
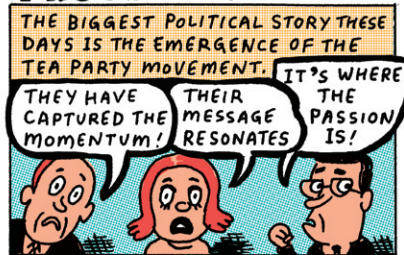
Attend this organizing meeting for Pride at Work, a queer advocacy group fighting for economic and social justice. The meeting will cover upcoming projects such as fighting the gentrification of queer neighborhoods, resisting attacks on immigrants, and advocating for queer workers' rights.
6 p.m., free
UNITE HERE Local 2
209 Golden Gate, SF
sfprideatwork.org

SUNDAY, FEB. 21

Day of Remembrance

Commemorate the anniversary of Executive Order 9066, which led to the incarceration of 120,000 people of Japanese descent in 1942

TROUBLETOWN



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during World War II. The event features a speech by California Assembly Member Warren Furutani (D-Long Beach), a performance by Purple Moon Dance Project, a candle-lighting ceremony, and more. Reception to follow at the Japanese Cultural and Community Center at 1840 Sutter.
2 p.m., free
Kabuki Sundance Cinema
1881 Post, SF
(415) 921-5007

Peacemas

Celebrate the anniversary of the peace symbol with an evening of entertainment that includes inspirational clown Wavy Gravy, Selma Vincent as Mrs. T. Bill Banks of the National Association of Rich People, jazz violinist India Cooke, and more.
7 p.m., free
Redwood Gardens

2950 Derby, Berk.
(510) 845-5481

Yeasayers for Prop. 15

Hear Sen. Mark Leno (D-SF), Assembly Member Tom Ammiano (D-SF), and other luminaries speak in support of the California Fair Elections Act, or Proposition 15, on the upcoming June ballot. The act would pilot a voluntary system of public financing for secretary of state campaigns, which means elected officials can spend less time fund-raising and more time solving California's problems.
1 p.m., free
San Francisco Main Library
100 Larkin, SF
(415) 648-6740

TUESDAY, FEB. 23

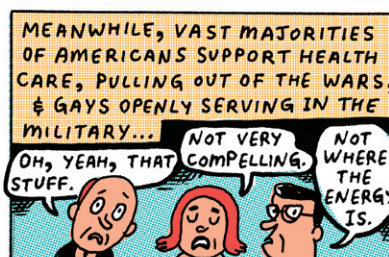
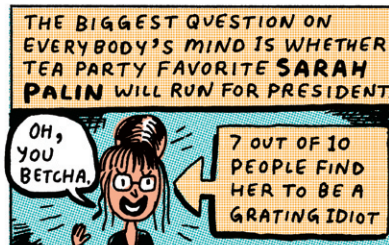
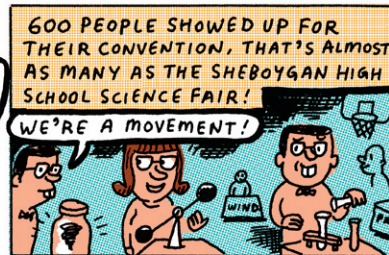
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BY LLOYD DANGLE



THIS WEEK AT

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POLITICS

Rebecca Bowe talks to public employees about Newsom's layoff plan, Steven T. Jones on the police crackdown of U-Haul day laborers, Tim Redmond follows the battle over a new high-rise



PIXEL VISION

Marke B. on skateboarding parakeets and Fat Angel, Kimberly Chun bites into kimchee tacos, Caitlin Donohue samples some Harvard psychedelics



NOISE

Tinariwen storms the Palace of Fine Arts, Ariel Soto shoots Huun Huur Tu and St. Vincent, Kimberly Chun checks out Scene of Action and Lord Newborn



SEX SF

Juliette Tang explores Moregasms and meditates on Erotic comics, Andrea Nemerson on alt.sex, Molly Freedenberg rounds up hot sex events this week

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Labor CONT.

the city received millions in federal stimulus dollars to cushion the blow. A similar plan of sweeping hourly cuts was floated then too, but it didn't gain enough traction to move forward.

"The mayor is facing a huge budget deficit, there's no question about it — but he has not lifted one finger to raise a dime in revenue," charged SEIU member Ed Kinchley, who works at San Francisco General Hospital. As for how the union might respond if such a proposal went through, he speculated, "I think it's the kind of thing that could lead to a strike. A big fight."

While the city charter bars strikes by public employees, Kinchley's comment indicates the level of frustration among SEIU's rank-and-file.

The proposal could present a common enemy and a rallying point for a union in disarray. Internal jockeying for elected positions can be fierce in any organization, but for San Francisco's service-workers union, the rifts are particularly deep.

The elections, which will be decided Feb. 28, mark the first time since a radical restructuring in 2007 that members will collectively decide who should lead. In 2007, the face of SEIU was changed across California when the international president, Andy Stern, began consolidating dozens of far-flung locals into centralized, beefier entities in a bid to maximize political effectiveness (California comprises roughly one-third of the entire union's membership).

Local 1021 came into existence when 10 locals were conglomerated into one 54,000-member giant — hence the "10-to-one" label — representing health care and frontline service workers from the Bay Area to the Oregon border.

In San Francisco, where a large segment of its members are based, the shift was interpreted by some as a power grab, and it triggered a period of ongoing strife between those allied with Stern and the international wing on one side, and those dissatisfied with changes they saw as antithetical to the democratic ideals championed by Local 790, its predecessor, on the other.

In the years following the reorganization, Stern began trying to aggregate members by raiding other unions to consolidate power. But campaigns to bring in members from

United Healthcare Workers (UHW) and fend off membership losses to the newly created National Union of Healthcare Workers (NUHW) have consumed money and resources that some members told the *Guardian* would've been better spent bolstering national support for health-care reform and the Employee Free Choice Act. According to one source, SEIU Local 1021 spent \$10 million on a Fresno battle against NUHW.

A fight waged between SEIU Local 1021 and UNITE HERE Local 2, a hotel-workers union that was historically allied with Local 1021's predecessor, left some members especially stung because it marred a longstanding relationship between two groups of frontline workers.

"Andy Stern has concentrated more and more power into the hands of a group of so-called elite members of the union," Kinchley told the *Guardian*. Stern's top-down leadership style and growth-oriented objectives "run pretty harshly against what many of us believe is in the best interest of our workers locally," he added.

In recent weeks, divisions have deepened further. A staff person who preferred not to be identified for fear of retribution filed charges with the U.S. Department of Labor against a supervisor, who is aligned with the international faction, for alleged harassment and bullying. Another complaint was filed with union leadership alleging that union bylaws were violated when membership money was spent to conduct a poll without proper approval.

"There's a fiscal rogue-ness about it. [Davis-Howard] does whatever she wants, and she spends our dues money without authorization from anybody," Kinchley charged.

Stern appointed Davis-Howard, and now she is running for election on a slate aligned with the international wing. When the *Guardian* tried to reach her to discuss union elections, spokesperson Carlos Rivera told us that Davis-Howard found it inappropriate to publicly discuss internal divisions.

Sin Yee Poon is running as her opponent on a reform slate, formed by members disaffected by the international's modus operandi. "For the whole reform group, we're disappointed with the general direction of corporate unionism," Poon told the *Guardian*. Stressing that she believes grassroots, democratic ideals have eroded since the restructuring, she said members in her camp are agitated when they see resources siphoned into raids on other unions

such as UNITE HERE and UHW. "We want it to be member-driven," she said. "The raiding of other unions is absolutely not OK."

The internal strife could have a wider ripple effect. SEIU Local 1021 has historically been influential in securing an alliance between the city's labor community and San Francisco's progressive leadership. During the last round of elections for San Francisco's Board of Supervisors, Sups. John Avalos and Eric Mar campaigned and ultimately were elected with strong fundraising support from the labor council.

Yet in recent weeks, several skirmishes pitted certain factions of the labor community against progressive members of the Board of Supervisors. Outrage bubbled up from the firefighters — and ultimately the labor council as a whole — against a charter amendment proposed by Sup. John Avalos that would have extended the minimum number of work hours for firefighters.

Billed as a cost-saving measure, the proposal might have ultimately resulted in fewer firefighter jobs, but it was designed to spread the pain of budget cuts more equitably by grazing public safety departments instead of just inflicting blows on frontline and healthcare workers.

After Labor Council Executive Director Tim Paulson came out strongly against it, Avalos abandoned the idea. A source from within the labor council, who spoke on background only, described it as an opportunity for the labor council to come together and unite on class interests.

The political posturing that came out of that fight shook even Sup. David Campos, who vocally called for equitably sharing the pain during last year's budget debacle. "This isn't the way to do it," Campos said when asked about Avalos' failed charter amendment. "And I worry about the negative impact on labor and the progressive board. There are larger issues at play here. The entire progressive agenda is at stake. We need to think long-term about the specific issues plus the future of the progressive movement."

Sup. Sean Elsbernd's bid to reform the pension system to save money has provoked yet another fight with SEIU Local 1021. Union members argue that if they are asked to contribute to their own retirement funds, which would become mandatory under this proposal, then they should be given the same wage increase that other unions were grant-



SEIU President Andy Stern has started costly fights with rival unions, becoming a polarizing figure on the national stage.

ed when they agreed to similar terms.

But when Sup. Eric Mar tried to amend Elsbernd's proposal by inserting language guaranteeing that pay increase, Elsbernd said it would cost the city millions more. If Mar's amended version goes forward, "you'll be going to the voters by yourself," Elsbernd told the progressive-leaning supervisor at a Feb. 9 board meeting.

Another fight has erupted over 555 Washington, a tower proposed to go up beside the TransAmerica Pyramid, which was debated at a joint hearing Feb. 11 between the Planning Commission and the Recreation and Park Commission. For members of the Building & Construction Trades Council, which represents unionized carpenters, plumbers, and other workers in development-related trades, the project represented jobs — the screaming priority in an economy where funding for new construction has trickled to almost nil.

"There is, in general in San Francisco progressive politicians, a knee-jerk reaction to development projects," Building & Trades Council Secretary Treasurer Michael Theriault told us. As a council representing people whose livelihoods depend on private sector construction, "We have a particular quandary," he said. "We need politicians who at the same time are friendly to labor and understand that development is an economic tool that can help the city."

The arm of labor representing Theriault's council has been slammed

with job losses due to the economic downturn, and he's publicly expressed frustration when projects of this scale are shot down.

"What the mayor did, what Elsbernd did, and what Avalos did are all the same thing: They all staked out a position, put a provocative idea on the table, and forced unions to have a discussion with a gun to their head in a non-constructive way," Mike Casey, president of UNITE HERE Local 2 and a member of the labor council's Executive Committee.

A source familiar with the inner workings of the labor council said the tension between building trades and firefighters versus more left-leaning members of the labor community has been in existence for decades, and it isn't anything new — particularly in the months preceding election season.

Casey challenged the very notion that there is a subculture of the labor council that isn't progressive, pointing out that labor came together as whole to support Sups. Avalos, Mar, and David Chiu — "and I personally would do it again in a heartbeat," he added. Internal catfights and struggles for control come with the territory in a democratic, diverse organization, he said. "As a group of working people, I have great regard for the membership [of SEIU Local 1021]," he said. "Occasionally there's a dustup. In my experience, after the dust settles, more often than not, unions come out stronger for it." **SFBG**

The people vs. corporate power

June ballot showcases the lopsided struggle against big money interests

By Steven T. Jones
steve@sfbg.com

The June 8 election is shaping up to be one that pits the people against powerful business interests, a contest that will demonstrate either that money still rules or that growing public opposition to corporate con-jobs has finally taken root.

On the state level, the five ballot measures include two brazen money-making schemes and two experiments in election reform, along with primary races that are still in flux. In San Francisco, where the ballot measures still have a few more weeks to shake out, the election will feature two rarely contested judges races, recession relief for renters, City Hall fiscal reforms, and a fight for control of the local Democratic Party.

So far, only four local measures have qualified for the San Francisco ballot, all placed there by members of the Board of Supervisors. Progressives qualified the Renters Economic Relief package (which limits rent increases during recessions and sets conditions for landlords passing costs to tenants), an initiative establishing community policing standards, and one affirming city support for making Transbay Terminal the northern high-speed rail terminus. Supervisors were unanimous in supporting a charter amendment governing the Film Commission.

But the board is still hashing out changes to the more controversial ballot proposals, a debate that will continue at its Feb. 23 meeting. They include an overhaul of how the city funds its pension program and an effort to remove Muni salary minimums from the city charter, both by Sup. Sean Elsbernd; a \$652 million seismic safety bond proposed by Mayor Gavin Newsom; and a Sup. John Avalos charter amendment that would prevent the mayor from unilaterally defunding certain budget expenditures. All measures must be approved by March 5.

Also still forming up in the coming weeks are primary races for legislative seats (although no incumbents appear to be facing strong challenges) and all eight state constitutional offices, including governor (where Attorney General Jerry Brown seems poised to easily win the Democratic nomination), lieutenant governor,

and attorney general (which District Attorney Kamala Harris is running for).

Candidates have until March 12 to declare themselves for statewide and legislative offices, as well as for the San Francisco Democratic County Central Committee, which could play a key role in this fall's Board of Supervisors elections. Two years ago, a slate of progressives led by Aaron Peskin and Chris Daly launched a surprise attack to wrest control of the board away from the moderates who have long controlled it. Newsom, U.S. Sen. Dianne Feinstein, and their downtown allies are expected to try hard to regain control over their party's purse-strings and endorsements.

JUDGING THE JUDGES

Another struggle from two years ago is also being replayed. In 2008, then-Sup. Gerardo Sandoval successfully challenged Superior Court Judge Thomas Mellon, arguing the Republican-appointed jurist was too conservative (and the entire court is not diverse enough) for San Francisco. This time the target is Judge Richard Ulmer, a conservative appointed by Gov. Arnold Schwarzenegger. Ulmer is being challenged by two LGBT attorneys, Daniel Dean and Michael Nava, the latter endorsed by Sen. Mark Leno, Assembly Member Tom Ammiano, and Peskin, who chairs the Democratic Party and could be helpful in the race. "He's a brilliant guy," Leno said of Nava.

Leno also has endorsed deputy public defender Linda Colfax, a Latina lesbian, in a four-way race to replace retiring Judge Wallace Douglass. The other candidates are Harry Dorfman, Roderick McLeod, and Robert Retana. If no candidate wins a majority of votes, the top two finishers square off in a runoff election in November.

Leno said he's thrilled to see a diverse crowd of attorneys seeking judgeships: "This governor has failed horribly in his appointments, not only with the LGBT community, but with communities of color as well."

TWO COMPANIES TRY TO BUY CALIF.

The struggle between the broad public interest and the wealthy power

brokers that have long-dominated California politics is most apparent in the state propositions, which have been certified and for which ballot arguments are now being collected by the California Secretary of State's Office.

Two of those ballot measures, Propositions 16 and 17, are blatantly self-serving efforts by a pair of powerful corporations to increase their profitability, however deceptively and with overwhelming amounts of campaign cash they are presented.

Prop. 16, sponsored by Pacific Gas & Electric Co., would require local governments to get two-thirds of voters to approve creation of energy programs like Clean Power SF, San Francisco's plan for developing renewable energy projects and selling that power directly to citizens.

As we've reported ("Battle royale," Jan. 13, and "PG&E attack mailer puts City Hall on defensive," Dec. 22, 2009), PG&E placed the measure on the ballot to avoid having to repeatedly crush public power initiatives around the state with multimillion dollar campaigns, even though political leaders like Leno and Sup. Ross Mirkarimi say the measure violates the state's community choice aggregation law. That law allows local governments to create energy programs and prohibits PG&E from interfering with those efforts.

"The unregulated behavior of corporate arrogance is killing our democracy. Prop. 17, sponsored by Mercury Insurance, would let companies increase car insurance premiums for a variety of reasons that are now prohibited by the 1988 measure Prop. 103. Mercury has continuously attacked that landmark law, using lawsuits, huge political contributions, sponsored legislation, and, according to newly released documents from the California Department of Insurance (see "The malevolence of Mercury Insurance," Feb. 10, *Guardian Politics* blog), blatantly illegal activity in setting premiums and excluding certain customers, such as artists, bartenders, and members of the military.

"The Mercury initiative is even more pernicious than what it was doing before," Harvey Rosenfield, who wrote Prop. 103 and works for Consumer Watchdog, told the *Guardian*. "Under Mercury's initia-



GUARDIAN ILLUSTRATION BY GUS D'ANGELO

tive, if you've never had prior insurance, you can be surcharged for the first time. Then they've thrown in some other tricks and traps."

Mercury spokesperson Coby King told us the company has been unfairly maligned and denies that the measure is simply about boosting its profits: "Prop. 103 is the law of the land, but to the extent there are improvements that can be made that are pro-business and pro-consumer, Mercury has not been shy about acting in the public interest."

Yet few public interest groups or public officials believe the claims being made by Mercury or PG&E, and they hope that the public won't be fooled.

"These are measures designed to give a financial advantage to a specific industry or company," U.S. Rep. John Garamendi, who battled Mercury as California's first insurance commissioner, told us. He strongly opposes both measures, but did say, "Money talks. It always has, particularly in propositions."

Yet Leno said he's a bit more hopeful: "Californians have been savvy in the past, and I do believe they'll be able to see through the tens of millions of dollars in misleading ads."

"To me, it's a classic case study of what's going on with the initiative process in California and with politics in general," said Derek Cressman, western regional director of California Common Cause. "There are two initiatives literally sponsored by corporations to push very narrow interests."

Yet Cressman said recent events could help. There's been a big public outcry in recent weeks over the U.S. Supreme Court's decision to allow unlimited corporate spending

to influence elections, the role that insurance companies played in sinking federal health care reform efforts, and the way businesses interests are hindering efforts to deal with global warming.

"It makes people aware of the overwhelming role corporations are playing in dictating government policy," Cressman said.

TAKE OUT THE MONEY

A pair of election reform measures might help lessen the influence of money and political parties. Prop. 14 is an open primaries measure that Sen. Abel Maldonado (R-Santa Maria) got placed on the ballot as a condition for breaking last year's budget stalemate. It would create a single primary ballot and send the top two finishers to the general election, regardless of party.

Prop. 15, the California Fair Elections Act, takes direct aim at the corrupting influence of money in elections, creating a pilot public finance program in the secretary of state races for 2014 and 2018. The measure, which has broad support from politicians and good government groups in the Bay Area, is modeled on successful programs in Maine and Arizona.

"No elected official should be in the fundraising game the way they are now," campaign chair Trent Lange told us. "This is a way to change how we fund elections."

The idea is to create a model that will eventually be used for other offices. The campaign fund would be generated by a \$350 annual fee on lobbyists, lobbying firms, and lobbyist employers. Currently lobbyists pay just \$12.50 per year to register, which Lange said, "just shows the power of lobbyists in Sacramento." **SFBG**



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NEWS

Mission: save Dolores Park

By Brady Welch
news@sfbg.com

GREEN CITY Local blogs were abuzz recently with reports that renovations of Mission Dolores Park would close the beloved green space for a full 16 months beginning in December 2011.

While the prospect of such an extended closure of this popular social hub — indeed, a veritable Dark Ages in the communal culture of Mission and Castro residents is troubling to consider — the *Guardian* has since learned that the construction will likely be completed in stages.

It turns out that 16 months is the *maximum* estimate for the project's duration. The makeover is still in the planning phases and there will be opportunities for the public to weigh in on how the work is done and how much of the park will remain open as the project is underway.

"We understand the desire is to have at least some portion of the park still accessible, and our team is taking that into account," SF Recreation and Park Department spokesman Elton Pon told us. "It's still too early to say how much of the park [will close]. Our hope is that we can certainly look at the phasing of the project so we can keep some areas open. Nothing is set in stone yet."

Those decisions can still be influenced by public input. Pon told us that all design proposals are still in their early stages and will be the subject of public meetings before the Recreation and Park Commission. And he said there will "absolutely" be opportunities for people to influence decisions on phasing.

The outpouring of concern over any closure of heavily trafficked Dolores Park is understandable, but its very popularity is no doubt the reason it so badly needs sprucing up in the first place.

On Feb. 5, 2008, almost exactly two years before the blog Mission Local first notified people of park closure (setting off waves of panic, or at least some snarky comments about where Mission denizens would canoodle, people-watch, drink brown-bagged Tecate, and buy "ganja treats"), 71 percent of

San Francisco voters approved the Clean and Safe Neighborhood Parks Bond, which budgeted money for repairs and renovations of 20 city parks and playgrounds.

Other sites scheduled for facelifts on par with Dolores Park's full makeover are Pacific Heights' Lafayette Park, beginning in January 2012, and Diamond Heights' gem Glen Canyon Park, beginning September 2011. Most of the projects consist of basic upgrades to irrigation, lighting, footpaths, trails, disabled accessibility, seismic preparedness, bathrooms, and other "overall reconditioning."

Although it's considered a separate project, Dolores Park's rehab also includes rebuilding the park's Helen Diller Playground beginning September 2011. Unlike the renovation of the surrounding park, only about half of the playground's \$3.25 million construction is covered by the parks bond; the other half is being funded by a private donor.

Mock-ups of the playground are available on the Friends of Dolores Park Playground's Web site and it appears that little of the steep price tag will be wasted. New features include a huge slide, massive climbable pyramid structure, and what appears to be a shipwrecked boat.

We asked around to see if there were concerns from other neighborhood groups about the inevitable noise and upturned earth the construction will bring, yet few seemed to take issue with the construction and closures, regarding them as necessary.

"Our general position is that we have nothing against renovating," Mission Dolores Neighborhood Association President Peter Lewis told us, "as long as the historic dimension of the park is not diminished."

For now, concerned residents and park-goers can follow the progress of plans and track public comment opportunities through the Recreation and Park Department Web site, www.sfgov.org/recpark. Or, for you electronic social networkers out there, there is a Facebook group, "Don't close ALL of Dolores Park for the whole time!!!" which at press time had 822 members — about the number of people who could be displaced any given Saturday or Sunday in an entirely closed-up Dolores Park. **SFBG**

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food + drink

Tuba adds a Turkish note to the restaurant roundelay at 22nd and Guerrero streets with dishes like beyti (center) and fresh-baked bread (left).

GUARDIAN PHOTOS BY MATTHEW REAMER.



Neo-med

By Paul Reidinger
paulr@sfbg.com



DINE A score or so years ago, the corner of 22nd and Guerrero streets was one of the gastronomic hotspots of the city. (A score, as we will all recall from our civics class parsings of Lincoln's Gettysburg Address, is 20 years.) On one corner stood, from 1989, Arnold Tordjman's eclectic and imaginative Flying Saucer, replete with neon flying saucers in the windows, while across the street was Robert Reynolds' Le Trou, which from the early 1980s offered a monthly rotation of regional French cooking. By the early 1990s, a glam trattoria called Mangiafuoco completed the triad.

But these sorts of convergences, like all magic, tend not to last too long. A city's tectonic plates shift. Both Flying Saucer and Mangiafuoco vanished shortly after the turn of the millennium, becoming (respectively) Tao Café, a handsome Vietnamese restaurant, and (after some throat-clearing) La Provence, a handsome Provençal restaurant. These successors are good restaurants, but they are not as compelling as the restaurants they replaced.

Nowhere is this shift more apparent than in the Le Trou space. The first successor was the Moa Room, which served New Zealander food. Then came the dot-com edition of NeO, with its white walls, white tables, white everything — it was like being inside the sperm scene from Woody Allen's movie *Everything You Always Wanted to Know About Sex*. All-white was evidently a bit much, for NeO was soon reinvented along Day Glo-Cubist lines before vanishing altogether. It was briefly succeeded by a good Indian restaurant whose owner ended up moving to Dallas, but not before painting the walls red, and those red walls constitute part of the inheritance of what is now a Turkish enterprise called Tuba.

Tuba opened early in the new year and is already packing them in. In a flaccid economy, it's good to see any small business thriving, but Tuba, like its many predecessors, isn't laid out to accommodate a crush of patrons. There is no host's station or waiting area at the front; instead the door opens to rows of tables on either side and a clear if narrow path to the bar at the rear, where the staff congregates. On a crowded night, you might make it all the way back there before bumping into the host.

Why the big crowds? Part of the

reason must be that the neighborhood, once edgy, is now well-to-do, and the array of restaurants (there's also a nice sushi spot just a few doors down) draws strollers who scan posted menus. If this place doesn't appeal, walk a few steps to that one or — in the extreme — cross the street. Tuba's prices are also gentle; even the menu's highest peaks scarcely rise to the mid-teens.

Then there's the draw of the Turkish food itself. It's Mediterranean, and eastern Mediterranean, with obvious affinities for the neighboring cuisines of Greece, Lebanon, and the Arab Middle East. It suggests simplicity, honesty, healthfulness; there is plenty of yogurt, lamb, and eggplant. At the same time, it has its own character and distinctive dishes.

The signature Turkish specialty in America might be sigara boregi (\$7), cigar-like phyllo flutes filled with feta cheese and some spinach and deep-fried to a delicate, flaky crispness. When fresh, as at Tuba, their texture is wonderful; the cylinders are like edible (and still slightly molten) gold. But I found the feta's assertiveness and saltiness to be near the border of acceptability, even as softened by the spinach. They're also incredibly rich, which is a factor you have to weigh in relation to the fabulous round loaves of warm, focaccia-

like bread you're brought at the outset and might have trouble resisting. (The bread, unlike focaccia, contains no oil, our server told me. But it's just as pillowy.)

White bean salads are common throughout the Mediterranean. Tuba's is called piyaz (\$6), and is heartily spiked with garlic, lemon, and parsley. Then there is the baked eggplant casserole musakka (\$13) — layers of eggplant and potato dressed with cheese, a spicy tomato sauce, and béchamel sauce. Many of us probably think of this as a Greek dish while tending to forget that Greece was the subject of a hostile takeover by Turkey for several centuries.

Among the most appealing of the larger courses is beyti (\$14), a flatbread rolled into a cylinder around a filling of spiced ground beef and lamb, sliced into disks and plated with yogurt and spicy tomato sauce. It's very shareable, so don't be shocked if others at your table score their fair share. **SFBG**

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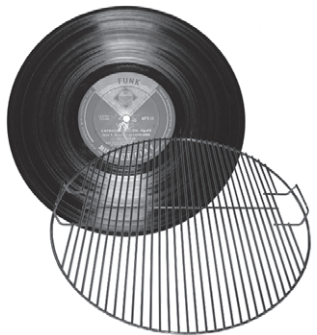
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PHOTO: PAT MAZZERA



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CHEAP EATS Dear Earl Butter,



I'm not mad at you for writing to me about German food. Nothing, not even the shit that I am in, can change the way I feel about sausage. In fact, I ate at Schmidt's before I left, for practice, and ordered the same thing you did, and felt similarly, which is to say: happy.

Those were the days!

These are something else. I changed my return ticket to leave from Rome so as not to have to set foot on German soil, or even fly through German air space, ever again. Of course, it's not their air or soil, per se, that I object to. I have no problem with German things, or even the things that German people do.

It's the people themselves I hate — although, technically, I suppose, I don't hate all of them. Or even most of them. I hate less than 10 German people. I hate two. Well, really, one.

But Earl, I have enough hatred for that one German person to probably qualify as a racist, or at any rate go to war. In Paris — did I tell you? — I stayed a half a block away from the *Palais de l'Élysée*. Baked Nicolas Sarkozy some cookies, just to let him know I was in the 'hood, in case if he ever needed to borrow anything.

"I love your butter," I said. I said if the Germans ever invaded his country again, not to bother with the White House — contact me directly. I would defend his cows with the passion and recklessness of a heart-broked chicken farmer from hell, which equals about 40,000 troops.

In Rome my cousin Stefano said, over homemade carbonara, "*Non pensi, mia cugina. Non pensi. Ti voglio bene.*" No go into depression. You get strong, like me. Very important, no depression. *No pensi.*"

I'll tell you a secret, Earl: *Pensi* means "think," but I accidentally typed "penis" that last time, which made me laugh. Out loud. On the airplane. I'm on an airplane, trying not to penis. Cousin Stefano spent two months in a mental hospital after his wife cheated on him.

His mom, my Zia Carmella, is

in the hospital dying. I stood by her bedside and watched her move her lips. Sometimes she was trying to eat, and sometimes she was trying to talk. My Italian's not great. Her voice is almost gone. Her body too.

Italy's a little warmer than France, and a lot warmer, in both senses of the word, than Germany. The people here actually *want* to talk to you, even if your Italian's not so good. They are open-hearted, expressive, humorfully passionate people, and eaters, and they don't care if you use your hands. An elegant, classy waitress in a nice restaurant laughed at me for eating the way they taught me to in Germany.

I hate to hate, Earl, but I have to at least try. I loved so much, it would be the end of me not to *something*. I would blow away. A German psychologist whose ex-ex never in eight years said "I love you" mistakes my passion for mental instability. I'll take it.

"*Ti voglio bene.*"

My mentally unstable cousin, who met me twice, can say it. With tears in her eyes, my aunt, who can't of course remember me, moves her lips.

Dearest Daniest,

That is great. I went to Pakwan in the Mission on 16th Street, between Valencia and Guerrero with Joel and Chris, who is your brother, and Mike, who is your cousin-in-law. Joel was getting used to being 42 that very day. And Mike, well, you know Mike, he lives in a house in Glen Park.

We enjoyed the saag gosht (\$7.99), which is the delicious, spicy lamb with the spinach, the saag daal (\$5.50), which is the lentils and spinach, the saag paneer (\$6.99), which is the cheese balls and the spinach, the chicken tikka masala (\$6.99), which is Joel's favorite, and the fish curry (\$6.99) which is the special, and very, very spicy. And by that I mean great. Plus the naan, Daani, the naan. We also enjoyed each other, very much.

yers,
Earl Butter

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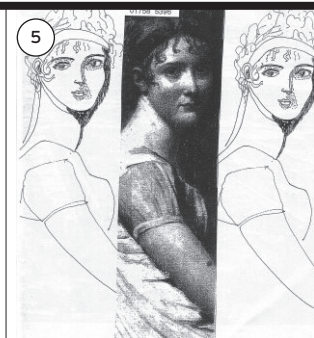
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WEDNESDAY FEB. 17

MUSIC

“Dig This! Local Only Live Showcase”: C U Next Weekend

A kick flip here and a hip-hop, indie combo there, C U Next Weekend is hands down the Oakland version of the corporate-backed, top 40 favorite Gym Class Heroes that hit the radio a few years back. The pack of adorable Berkeley boys rock hard and fit into their skate shoes as the perfect party band. Pirate Cat Radio presents “Dig This! Locals Only Live Showcase” at the Uptown every Wednesday. Along with C U Next Weekend, this week’s show includes the ambient, soothing sounds of the Blind plus Black Balloon’s electric rock. **(Amber Schadewald)**

9 p.m., free
Uptown Night Club
1928 Telegraph Avenue, Oakl.
(510) 451-8100
www.piratecatradio.com

THURSDAY FEB. 18

FILM

“Freaks, Punks, Skanks, and Cranks: Target Video Presents”

Kick-starting this five-part film series on weirdos and wackos is a look-see into Target Video’s vast collection of live shows by and interviews with late 1970s

and early ’80s underground hardcore, punk, and art bands. Launched in 1977 by SF’s own Joe Rees, these pre-MTV VHS documents offer a much-needed source of inspiration and revitalization for today’s defused and confused punk scenes. But if the distant sounds and visions of Devo, Throbbing Gristle, Mutants, and the Screamers don’t whet your nerves, then surely Rees — a veteran who understands effective affects from defective redux — who’ll be appearing live, in the flesh, will. **(Spencer Young)**

6, 8 and 10 p.m., \$8–\$10
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787

MUSIC

Joshua Roman

“The High School of Cello Playing” sounds like a weird mashup of Vivaldi and the Ramones, but it’s actually a suite of 40 lively, adventurous etudes by overlooked Bohemian composer David Popper (1843-1913). Hot-hot 26-year-old cello sensation Joshua Roman is currently updating the piece for a digital age, using his laptop to record himself performing each etude at random spots on the globe. He’ll be joining the SF Symphony to play Haydn’s bracing *Cello Concerto No. 1*. (Beethoven’s fab Eroica is also on the menu.) But if you hear some expert fingering in one of the bathroom stalls afterward, don’t be alarmed. It’s art. **(Marke B.)**

2 p.m., \$15–\$145 (also Fri. and Sat., 8 p.m.)
Davies Symphony Hall
201 Van Ness, SF
www.sfsymphony.org

MUSIC/FOOD

The BASSment

Fans of funk, soul, and new directions in hip-hop can take a trip into the BASSment, largely inspired by the innovative Soulive band and its counterpart, Lettuce. Kevin Wong, the leader of this talented quartet, holds down the keys and Hammond sounds with his right hand while his left picks up the bass lines. Guitarist Nate Mercereau adds insight with tasteful nuances and nasty solos. On the drum set, Clarence Lewis IV has his pockets full of funk. Also on the bill is Daniel Casares, tenor saxophonist from SF’s Jazz Mafia. Enjoy an evening of classic Italian cuisine and music that will have you dancing. **(Lilan Kane)**

8 p.m.-midnight, no cover (reservations encouraged)
Enrico’s
504 Broadway, SF
(415) 982-6223
www.enricossf.com

MUSIC

Dessa, P.O.S.

A hip-hop artist, poet, and former medical writer, Dessa (a.k.a. Maggie Wander) is the sole female member of Doomtree, the Minneapolis, punk-inspired collective with a thick hometown following. The pen is her

sword, lover, and an extension of her analytical soul. Her first album, *A Badly Broken Code* (Doomtree), dropped earlier this month, bringing dark ideas and dissected theories wrapped in rust-bitten beats. Fellow Doomtree crew member P.O.S. closes the show. **(Schadewald)**

8:30 p.m., \$12
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.myspace.com/dessadarling

MUSIC

Zapp

Founded by Ohio brothers Roger and Lester Troutman in 1978, Zapp soon signed to George Clinton’s Uncle Jam Records. In 1980, they released their first single, “More Bounce to the Ounce.” Coproduced by Bootsy Collins, that song put them on the map, peaking in the top 20 of Billboard’s pop chart and No. 2 on the soul charts. Zapp has had a considerable impact on the G-funk era — Roger Troutman’s imaginative use of the talk box and hand-clapped drumbeats make “More Bounce to the Ounce” one of the most sampled songs in hip-hop. “Computer Love” and “Cutie Pie” are still popular staples in dance clubs for a reason. **(Kane)**

8 and 10 p.m. (also Fri/18–Sat/19), \$18–\$30
Yoshi’s SF
1330 Fillmore, SF
(415) 655-5600
www.yoshis.com

FRIDAY FEB. 19

EVENT/MUSIC/VISUAL ART

“L@te Friday Nights @ BAM/ PFA: Skank Bloc Bologna”

It isn’t every night you can see a Scritti Politti cover band. If you love pop music at its smartest and most melodic, you know what I’m talking about. And if you haven’t heard them, tonight is your chance, since they figure in the DJ list, and local artists Cliff Hengst, Scott Hewicker, and Karla Milosevich are performing Scritti songs. If that’s not enough, the evening also includes fencing, Pier Paolo Pasolini, and Derek Jarman. **(Johnny Ray Huston)**

7:30 p.m., \$5
Berkeley Art Museum
2626 Bancroft, Berk.
(510) 642-0808
www.bampfa.berkeley.edu

EVENT/MUSIC/VISUALART

“Renée Green: Endless Dreams and Time-Based Streams”

Renée Green’s art has traveled the world, the past two decades engaging with feminism, history, and the subject of travel itself in the process. This show is a homecoming of sorts for the artist, who lives in SF. It’s her first major U.S. exhibition in 15 years. Wear a blue shirt, dress, or costume to the opening night, which includes live music by Oakland’s Colossal Yes and L.A.’s Wounded Lion. **(Huston)**

8 p.m., \$12–\$15
Yerba Buena Center for the Arts
701 Mission, SF
(415) 978-2787
www.ybca.org

SATURDAY FEB. 20

EVENT/MUSIC/FILM

An Evening of Indian Music: From the Classical to Bollywood with Robin Sukhadia

Undeniably the most successful film in Bollywood history, *Sholay* (1975) follows two small-time criminals hired by a bounty hunter to capture a reckless dacoit. With a soundtrack composed by RD Burman fusing Latin and Afro-Cuban sounds with classical Indian music, it’s no wonder this film became a national sensation. Tonight local tabla musician Robin Sukhadia delves into the work of Burman and discusses how his music made this Western-style flick come to life. A performance of entrancing rhythms and beats on the tablas by Sukhadia and Jason Parmar follows the lecture. **(Elise-Marie Brown)**

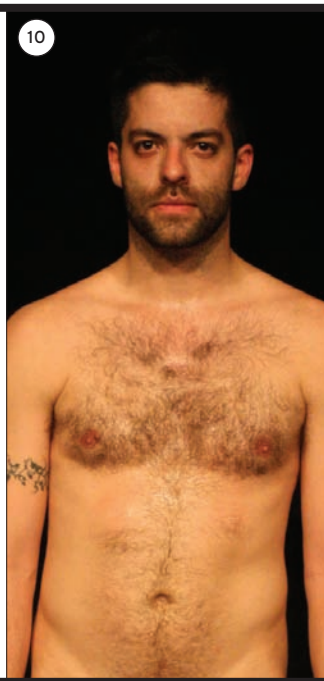
6:30 p.m., free
Southern Exposure
3030 20th St, SF
(415) 863-2141
www.soex.org

MUSIC

Vitalic

French musician Vitalic, a.k.a. Pascal Arbez, is no longer as

“Waking at four to soundless dark, I stare/ In time the curtain-edges will grow light.”



1) Dessa (see Thurs/18); 2) Barrington Levy (see Sat/20); 3) Joshua Roman (see Thurs/18); 4) still from *Stills* by Renée Green (see Fri/19); 5) cover of *TRY! Magazine* (see Sun/21); 6) Fanfarlo (see Mon/22); 7) still from Vitalic’s “Poney” video (see Sat/20); 7) San Francisco punks as seen by Target Video (see Thurs/18); 9) Max Raabe & Palast Orchester (see Sat/20); 10) Miguel Gutierrez (see Sat/20)

PUNK PHOTO COURTESY OF
TARGET VIDEO; PHOTO OF MIGUEL
GUTIERREZ BY ALEX ESCALANTE

enigmatic as certain French electronic acts. Nonetheless, a scarcity of output lends his releases an air of mystery. Like peers Justice and Daft Punk, he’s known for his use of distortion, coming off a bit more like rock than trance. But in order to remain relevant among Ed Bangers and DFAs, one has to adapt. In his first studio album since 2005, *Flashmob* (Different/PIAS), Arbez side-step-tackles a new genre — disco. Not post-*Saturday Night Fever* cheese, but groovy Moroder-esque rhythms as subtle as they are heavy. Arbez has proven that his selective output is mirrored by his choosiness about playing live, so if you miss him now, be prepared for a long wait. **(Peter Galvin)**

With Sleazemore and Nisus
9 p.m., \$13
Mezzanine
444 Jessie, SF
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www.mezzaninesf.com

DANCE

Joe Goode:
29 Effeminate Gestures
29 Effeminate Gestures, Joe Goode’s 1987 solo, is one of those iconic works that speak for a time and place and yet transcend it. A brave, fierce affirmation of what it means to be a gay man, it builds its haunting trajectory with pinpoint accuracy. The work became so intensely identified with Goode as the mesmerizing

dancer he was that it seemed destined for the archives once he stopped performing it. Fortunately, he decided to tour it with former company member Miguel Gutierrez who, when last performing here with his own company, set the stage afire — just about literally. This is not a performance, but an open rehearsal offering a chance to watch two extraordinary, very different, yet perhaps not so antithetical artists at work. **(Rita Felciano)**

4 p.m., free (reservations strongly recommended)
COUNTERPulse
1310 Mission, SF
(415) 626-2060
www.joegoode.org
rsvp@joegoode.org

MUSIC

Max Raabe & Palast Orchester
Max Raabe & Palast Orchester take the songs, styles, and instrumentation of the Weimar era into the 21st century. Performing with a clever, coolly detached demeanor, Raabe wows the listener with his vocal abilities, then forces laughter with deadpan jokes between songs. The elegant 14-piece orchestra plays traditional German pieces and classics such as “Singin’ In The Rain,” as well as tongue-in-cheek covers of more contemporary pop tunes. Britney Spears’ “Oops! ...I Did It Again,” Tom Jones’ “Sex Bomb,” and Queen’s “We Will Rock You” will get a jazzy makeover. **(Sean McCourt)**

8 p.m., \$25–\$75
Paramount Theatre
2025 Broadway, Oakl.
(866) 920-5299
www.sfjazz.org

MUSIC

Ragga Muffin Festival:
Barrington Levy, Gregory Isaac
Barrington Levy is a reggae legend, having established his distinct brand of dancehall music during the Jamaican industry’s 1970s boom. Despite his sweet sounding vocals and trademark almost scatting, Levy’s work-horse-like output never earned him the U.S. success of other reggae icons like Bob Marley. An unpredictable crooner able to convey romance and rage, he performs at the 29th annual Ragga Muffin Festival, along with a man every bit his equal, the talented Gregory Isaacs. Come prepared to stay Irie. **(Galvin)**

With Capleton, Cocoa Tea,
Tarrus Riley, Sister I-Live
6 p.m., \$39.50
Fox Theater
1807 Telegraph, Oakl.
(415) 625-8880
www.thefoxoakland.com

DANCE

Sonya Delwaide
Ever since French-Canadian choreographer Sonya Delwaide hit the Bay Area in 1996, her work — often seen on AXIS Dance Company — has been striking for its skill and breadth of imagination. This double bill is a welcome opportunity to see

what’s going on these days in Delwaide’s head. The two-part *Je me Souviens* (I Remember) explores personal and collective memories. She choreographed it on Peiling Kao and former ODC dancers Andrea Basile, Brandon Freeman, and Yukie Fujimoto. Delwaide is joined in this concert by L.A.-based, South Korea-born Holly Johnston, whose *Politics of Intimacy* — for six dancers — examines personal and societal norms. **(Felciano)**

8 p.m. (also Sun/21), \$15–\$18
Also Sun. Feb. 21
ODC Dance Commons
351 Shotwell, SF
(415) 863-9834
www.odctheater.org/buytickets

SUNDAY FEB. 21

EVENT/LIT

TRY! Magazine Fundraiser
In publishing *TRY! Magazine* every other week for an extended period of time, David Brazil and Sara Larsen didn’t just try to do it, they did it — it being they united an ever-growing bunch of great writers from the Bay Area and beyond in print. *TRY!* is ready to make a next step into the future, but to do so, a fundraiser is more than in order. It’s hard to think of a local DIY publication that deserves it more, and this should be a hell of a party. **(Huston)**

6 p.m., \$10
21 Grand

416 25th St., Oakl.
www.newyipes.blogspot.com

MONDAY FEB. 22

MUSIC

Fanfarlo
For many bands, downtime consists of playing video games, staying out all night, or sleeping the day away. For Fanfarlo, discussing the works of Henry David Thoreau is an ideal way to spend free time. After three years of limited edition singles, these indie darlings from across the pond finally released their debut album, *Reservoir* (Atlantic/WEA), in late 2009. Reminiscent of Beirut, its blend of mandolins, trumpets, melodicas, and accordions can be astonishing. You might find yourself singing their hypnotic harmonies in your sleep for weeks to come. **(Brown)**

With April Smith and the Great Picture Show
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TUESDAY FEB. 23

FILM

“Four by Nathaniel Dorsky”
Two years ago, the late, great critic Paul Arthur praised

Nathaniel Dorsky as “a formalist with a brimming, elegiac soul.” In the new film *Compline*, this extends to emulsion itself — it’s Dorsky’s last film in Kodachrome, the stock having been discontinued last summer. His evocations of night — pooling dark, skimming auroras — dazzle. Dorsky has called over a late addition to this program, his first in-color negative, *Aubade*. Philip Larkin wrote a poem of the same name, and though quite different in spirit from Dorsky’s work, one passage matches my picture of the San Francisco filmmaker: “Waking at four to soundless dark, I stare/ In time the curtain-edges will grow light.” **(Max Goldberg)**

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arts + culture

Yoko Ono: “Sean said, ‘Mommy, would you mind if we record as Yoko Ono Plastic Ono Band? Bring up Plastic Ono Band again! The reason why I was blocking that name was because John and I used it, and I mean, John thought of it, and for me.’”



Approximately infinite, still

Yoko Ono peers through holes, reaches back to a plastic past

By Kimberly Chun
kimberly@sfbg.com

MUSIC The simplest, most singular words and images have always been Yoko Ono's most potent artistic tools — depth charges designed for maximum impact, unexpected wit, and subtly change-inducing effect. And though words like “empowerment” feel too tapped-out to draw from the same power source as Ono-connected words like “yes” (the title of the retrospective that opened a new generation's eyes to the woman too long associated with her late husband John Lennon), it's outright empowering to see the septuagenarian Ono continuing to harness the same intuitive courage that led her to create 1960s performance art works like *Cut Piece* (1964).

Exhibit one: *A Hole* (2009) — a plate of glass pierced with a bullet hole, beneath which are the instructions “A HOLE GO TO THE

OTHER SIDE OF THE GLASS AND SEE THROUGH THE HOLE” — on display in December at Gallery 360 in Tokyo. Playing off the image of holes that recurs in her work — and nodding to the title phrase's femme-y glory and, er, half-assed curse — Ono entreats us to look at gun violence from both the shooter's and the victim's perspectives, while clearly harking to Lennon's shooting death.

It's a startling window — or portal, much like the tunnel to the Dakota where Lennon was killed — leading back to one of the darkest periods of Ono's life. “There are *so many* windows like that in the world now,” Ono says by phone, surprisingly girlish-sounding on the edge of 77 and her Feb. 18 birthday, and off-the-cuff (“We can wing it — come on!” she urges, when I bring up that her people asked to see my questions). “One is the shot, one is the hole that you see when you're shooting, and the other is the hole that you see when you're shot!”

Ono's mind is clearly on her

February NYC Plastic Ono Band shows, which will include original members and big-wiggies like Eric Clapton and Klaus Voormann, as well as wildly disparate successors such as Scissor Sisters and Kim Gordon. (Plastic Ono Band's plastic lineup includes son Sean Lennon, Cornelius, and Yuka Honda when it tops Noise Pop on Nov. 23.) But the thought of *A Hole* is obviously still charged for her.

At first she didn't recognize it as a piece triggered by Lennon's killing. “At the time there were four shots — that was for my husband. Then, I think — I don't know if it was intentional or not — but the idea was to first get John and then get me, too. So when I was going around the door [at the Dakota at the time of Lennon's shooting], I saw the glass made a hole, and a hole toward me. But luckily, the angle of the bullet didn't come at me.

“It's amazing, you know,” she continues with a sigh. “For the longest time I was creating canvases with a hole to see the sky. Then

suddenly I didn't want to do another hole to see the sky. I thought, ‘OK, why don't I do a glass with a hole-way — and I didn't connect it with John's death at all. I was just thinking about all the holes that are made by shooting people in the world now. There are so many wars. Then I realized it might be coming from that experience.’”

Few can face their most horrific moments and darkest fears and make art from them — and amid a decade-shift of such uncertainty, the time is now to look to Ono's bravery under the burn of the spotlight. In response to the sexism, violence, and hatred she's encountered, she continues to ply her own unique, unabashed voice, influenced by Kabuki and traditional Japanese music. Her page-size ads announcing “War Is Over! / If You Want It” appear even now in weeklies like this one. She still makes music and art in the face of the boos and hisses she's caught from backward Beatles fans who think of her as the “ugly Jap” who broke up the band of lovable mop-tops.

Exhibit two: Ono's latest album, *Between My Head and the Sky* (Chimera, 2009), her first release working with the name Plastic

Ono Band since 1975's *Shaved Fish* (Apple). Plastic Ono Band is a name Lennon dreamed up when told about an Ono performance utilizing four plastic stands with tape recorders in them. The loose gathering of rock cohorts — encompassing not only Clapton and Voormann but also the Who's Keith Moon, Billy Preston, Yes' Alan White, and Phil Spector — is a precursor to that utopian, gang-of-like-minded-friends quality embedded in so many experimental rock ensembles today.

Lennon and Ono's son — and Ono's current music director — Sean Lennon suggested resurrecting the project. “Sean said, ‘Mommy, would you mind if we record as Yoko Ono Plastic Ono Band? Bring up Plastic Ono Band again!’” Ono recalls. “‘Why do we do that? You want to do that?’ I said, and I thought about it and thought the reason why I was blocking that name was because John and I used it and, I mean, John thought of it, and for me. And when John passed away, I just blocked it, you know.”

“The thing is, many people are, like, ‘Are you kidding? You don't do it with your son! You just don't do it — it's just the most difficult thing

CONTINUES ON PAGE 20 »

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Yoko on Sean: “He knows all of [my songs], but not in the way that most fans just listen to something. Our creative conversation didn’t start from scratch. It started from all the knowledge he had of my music.”

Yoko CONT.»

to do,” Ono continued. “And I got a bit scared. I said, ‘Oh, dear, did I say anything I shouldn’t have?’ But my position was right. I didn’t have any problem about it, and it just worked out very well.” The album does stand out among Ono’s shockingly deep discography. It embraces elegiac acoustic beauty and poetry (“Memory of Footsteps”), playful and still-surprisingly sexy funk (“Ask the Elephant”), and ambient experiments (“CALLING”) that recall her most brilliant avant rock recordings, à la *Fly* (Apple, 1971), in addition to her call-outs to the dance-floor (“Walking on Thin Ice”).

The key, Ono believes, is that Sean listened to everything by his mother and father, as well as the Beatles. “He knows all of them, but not in the way that most fans just listen to something. Because he’s a musician, he knows the intro, the bars, the what-comes-next kind of thing musically, very well. So if I say, ‘Why don’t we do it something between “Why” and “Mind Train”?’ He’s, like, ‘OK.’ So it’s very, very good that way. Our creative conversation didn’t start from scratch. It started from all the knowledge that he had of my music, you know.”

Sean’s studies take on an air less of filial obedience than newfound respect when one considers the last time he collaborated with his mother, on *Rising* (Capital, 1995). “He was 17 and he was a very different animal then,” Ono says chuckling. “Luckily, he’s grown up to be a very unique and talented musician. But

in those days ... I went with him and his band — and it was a bit difficult. You know, just 17, and they were very cocky. They really felt like they were doing a favor for me! Of course, I just wanted to give Sean a musical experience.”

As gratifying as it is to see Sean and younger generations finally appreciating her work, Ono continues to be propelled by other forces. Despite her well-documented activities, including seeing to the licensing of Lennon’s music for products like last year’s *The Beatles: Rock Band* game, she still jots down ideas for new artwork and song lyrics. “It’s my security blanket” she explains matter-of-factly. “In a sense, without art or music or being able to express myself that way, I would have died a long time ago, I’m sure.

“You see, I think music is a very important thing for the world, and I just want to cover the world with music and art,” she continued. “I think art — meaning art with a capital A, is the thing that can really bring change in the world,” Ono muses. “Politicians don’t have much respect for art — that’s why they just ignore it — and we can just do whatever we want in a way, through that kind of situation where there’s a big hole. They think we’re not powerful, so they just ignore us — that’s where we can do all sorts of things and change the world.” **SFBG**

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PLAYLIST

By Johnny Ray Huston

johnny@sfbg.com

MYLES COOPER

“Gonna Find Boyfriends Today”

(demo, www.myspace.com/mylescooper)

Yeah, 2010 needs some anthems, so thank Mr. Cooper for bringing one, dedicated to all those who want to “find guys to buy us drinks/ And tell us that we’re young and funny.” The whimsical reggaeton touch, the yearning keyboard lines, Cooper’s friendly and understated vocal, and most of all, the backing choir send this one over. It’s a shame the Passionistas aren’t releasing music, but if this and California Sunshine are what we get instead, it’s all good. Gimme gimme more.

THE EQUATICS

Doin It!!!!

(Your Again)

The sticker on this reissue is a gem. It’s a black dot over a the cover art’s basketball, promising a “Lost Soul/ Funk Masterpiece From Hampton, Virginia High School Champions of Pepsi’s ‘New Sounds of 1972 Challenge.’” Not every obscure soul so-called masterpiece deserves to be rescued from the crates, but this one delivers more than kitsch. It’s at least as heavy as Kashmere Stage Band (in fact a high school band showdown between the two would have been fantastic), and if anything, it grooves deeper. The version of “Walk On By” is fierce, and the take on “Ain’t No Sunshine” is worthy of Bill Withers. Pepsi, you did something right.

PANTHA DU PRINCE

black noise

(Rough Trade)

Electronic variations of steel percussion are dancing all over techno and club tracks as of late, thanks to El Guincho, Matias Aguayo, and now Pantha Du Prince, who brings a coolly celestial beauty to the approach. The ideas behind *black noise*’s title might suggest an overly cerebral “intelligent” dance effort, but there is spirit and soul here, especially on the extended one-two punch of “stick to my side,” where a vocal risk pays off to hypnotic effect, and “a nomads retreat,” the kind of propulsive, slightly sinister track that Booka Shade always wanted to make but perhaps never quite achieved.

ALEXIS PENNEY

“Lonely Sea”

(demo, www.myspace.com/alexispenneymusic)

“I’M A HARD-LIVING, YOUNG QUEEN WITH A BIG HEART AND A LOT TO SAY.” So says Alexis Penney’s MySpace. I’m listening. Penney is part of Party Effects, which Marke B. wrote about recently. This solo track is like if a bad-ass version of Erasure and Crystal Waters had a love-hate child. But way better. “Lonely Sea” makes me wish Frankfurt was next door to Oakland, so I could put on a club night with performances by Alexis and Chelonis R. Jones. For now, I’ll just listen to this song, and its classic throwaway (as in throw your heart away) lines about good pillows and last names — at least a few times a day.

PIERCED ARROWS

Descending Shadows

(Vice)

Paranoia is no fun. “Paranoia,” as written and recorded by Fred and Toddy Cole’s new post-Dead Moon band, is a hell of a lot of fun. The Coles still have it — they know how to turn “something evil” and “the sound of blades just before they carve” into exactly what you need. (“Witches bitching”? We all need that.) Taking stock of life with the kind of blunt honesty that requires yowling into the void, they’re coming after you — let them get you.

SHANNON AND THE CLAMS

I Wanna Go Home

(1-2-3-4 GO! Records)

Pierced Arrows are kind of scary, but no more than Oakland’s pride, Shannon and the Clams, who reach into the deepest recesses of oldies land to roust the wildest and most unhinged spirits. “Troublemaker” suits Shannon, who rocks it like Etta James. “The Warlock in the Woods” somehow manages to be better than its title. With a vocal that’s like a unhinged sprinkler spraying teardrops, it’s as if Joe Meek’s dirtiest teddy boy fantasy crawled out of the grave to seduce and shake the living daylights out of you. The lonely cry of “When You’re On” is too sinister and real for David Lynch. **SFBG**



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Image: *Coffinette for the Viscera of Tutankhamun*, Dynasty 18. 39.5 x 10 cm. Egyptian Museum, Cairo. Photo: Andreas F. Voegelin, Antikenmuseum Basel and Sammlung Ludwig.

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trash pop culture news, notes, and reviews



Nothing's shocking

BioShock 2

(2K Games/Digital Extremes/Arkane Studios); Xbox360, PS3, PC

GAMER The original *BioShock* (2007) was a revelation in game design, inviting players into a living, breathing world that simultaneously awed and terrified, an undersea metropolis at the bottom of the Atlantic, undergirded by a surprisingly deep treatment of Objectivist philosophy. In the game's stylized 1950s, the city of Rapture is conceived and built by its founder Andrew Ryan as a libertarian paradise. Developer Irrational Games rendered it as a gorgeous ruin, filled with Art Deco filigree, cascading seawater, and haunting period music — the soundtrack to a utopia's devolution into Hobbesian chaos.

There were many who balked when the sequel was announced, and the concerns of the naysayers seem justified in light of a game that cannot muster the watertight coherence of its predecessor. *BioShock 2* puts you into the clanking dive suit of one of the original's iconic "Big Daddy" characters, genetically modified brutes who protect creepy, glowing-eyed "Little Sisters" as they harvest ADAM (the game's magical, chemical MacGuffin) from the ruined corpses strewn liberally about.

Big Daddies were panic-inducing adversaries the first time around, so it serves as an interesting inversion to step into their weighted boots and impale crazed "splicers" (Rapture's mutilated, gene modification-

addicted denizens) with a drill-bit the size of a traffic cone. Your character's ability to breathe underwater enables the introduction of brief traverses outside the city's pressurized buildings — a novel exercise in the eerie, aquatic sublime.

The player's Big Daddy is one of the original models, codenamed "Delta," and the action of the game is driven by your attempts to reunite with your Sister sidekick. In your way is Dr. Sofia Lamb, a sort of Stepford Stalin who replaces the Randian exhortations Andrew Ryan provided via radio in the first game with a lot of religious, communitarian claptrap. Unfortunately, Lamb isn't half the adversary Ryan was, and the game's story has none of the careful calibration or bold engagement with questions of individual freedom that made its predecessor so affecting.

Instead, in classic video game sequel fashion, the title throws a bunch of zany "bigger and better" ideas at you, in the form of new weapons, ADAM-derived pseudo-spells, and the "Big Sisters," spindly, hyperkinetic murderers who are mostly notable for their tinnitus-inducing screeches. A frantic new multiplayer mode is likely the cause of the item overload and short single-player campaign, and though serviceable, those in search of frags are likely to find satisfaction elsewhere. Like Rapture itself, the *BioShock* franchise began as a grand, noble idea — only to descend into internecine, leaking disrepair. **(Ben Richardson)**

All about Amazon Eve

Getting leggy — and arty — with a giant fetish model sensation

By Amber Schadewald
culture@sfbg.com

SEX Leg, leg, and more leg — the 6-foot, 8-inch model Amazon Eve is one tall glass of water who's become the drink of choice for an entire population of

men. Thirsting for a romp with the busty blonde, Amazon fetish lovers beg Eve to throw them around, hold them like a baby, and dominate their puny bodies. There's no sex and no nudity, just some good ol' fashioned rough-housing with a giant, hot chick.

"I pick up guys for a living — it's the oddest job in the world. And I love it," she says.

Originally from Oakland and currently in the midst of a worldwide tour packed with interviews, photo shoots, and client visits that leave her exhausted, bruised, and totally stoked, the imposing Eve met me at the San Francisco Museum of Modern Art for a quick tour of the gallery — and an explanation of what it means to be an Amazon woman.

I immediately spotted her at a table in the back of the museum's cafe. Her elongated arm reached out and to my surprise, offered one of those dainty-lady, totally limp handshakes. All that talk about warriors and power must be reserved for impressing dudes. But then she stood up, immediately grabbing the attention of patrons and towering over my 5'6" frame. She pointed at her feet. "I finally got a pair of Uggs! I could never find my size until I went to Australia," she gushes, beaming. People, this Amazon wears a size 14.

We cruised through SFMOMA's extensive "75 Years of Looking Forward" anniversary exhibit, her shoulders nearly grazing the tops of several large sculptures, and eventually found a bench in a room full of 1950s typewriters to sit on and talk. A strange place for a chat with this kind of working girl, but Eve paid no mind and busted out the November 2009 issue of Australia's *Zoo Weekly*. In a feat of obvious yet still striking incongruity, she's featured on the cover next to a 5-feet, 1-inch model. With huge perky breasts, flat abs, and those neverending limbs, Eve looks like an oversized *Playboy* cardboard



Tower of power: Amazon Eve (at SFMOMA, left, and on the cover of *Zoo Weekly*) finds that being an outsize fetish model has "built-in celebrity." | SF MOMA PHOTO BY AMBER SCHADEWALD

cutout any Midwestern man would love to have in his garage.

"I'm owning the fact that I'm no longer an ugly duckling," she said, flipping her long hair over her broad shoulders.

After majoring in theater in college, Eve worked as a paralegal, but the position drained her creativity and added the pounds. Looking for a way out, she started an ambitious workout regime, telling herself, "Supermodel or bust!" Quickly, however, she grasped that she would never achieve runway-thin frailty. "I can never be small and I can never be weak," she said.

So she became a personal trainer. At the gym, she was introduced to a woman working as a pro domme. She tried it herself, "But I quickly realized that I didn't want to wear that skimpy leather costume. I don't like floggers, whips, and cuffs. So I started taking martial arts and wrestling classes and finding my own fetish niche."

Now, 80 percent of Eve's sessions are spent lifting and carrying her male clients, or performing a series of height comparisons. The other 20 percent are played out with wrestling, boxing, and physical domination. Typically her clients are "small" guys (less than 5-feet, 8 inches) who are educated, professional, and located all over the world. They often pay for

her to fly to them. When she walks into the room, they bow. "Amazon women like me are rare, and the guys who like us are plentiful. It's like a built-in celebrity."

Most often her sessions revolve around a theme, from the naughty schoolgirl to the cowgirl who knows how to hogtie. She's held a powerful oil executive in her arms while he muttered "Mommy, mommy!" She's wrestled with her legs tied together with a paralyzed Danish man. And her next hurdle: wrestling a 465-pound professional wrestler in Dallas. "I need to start training immediately," she said. "He wants me to perform a very particular scissor move, so it's my job to figure out how to get my legs around him."

At \$400 per hour, it seems crazy that guys would spend such a large amount of cash without the promise of a "big finish." But Eve reminds me that fetishes aren't necessarily sexual: "Fetish is about a heightened sense of awareness and sexual stimuli, not necessarily sexual acts themselves."

Our tour of the museum is cut short so Eve can make it to a session with a new client. She pulled me in for a hug, my face pressed directly into her soft breasts. I immediately understand why little guys like Eve.

And off to work she goes, extra-large schoolgirl outfit in her purse. **SFBG**

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ARTS + CULTURE



The odd couple: Ingrid (Chloë Sevigny) and Brad (Michael Shannon) in *My Son, My Son, What Have Ye Done*.

AIN'T NO IGUANA: HERZOG'S OTHER 2009 FILM OPENS AT THE CASTRO

FILM "David Lynch presents a Werner Herzog film" — there's a phrase guaranteed to titillate a certain percentage of the filmgoing public. Anyone still reeling from last year's *The Bad Lieutenant: Port of Call New Orleans* may not be ready for *My Son, My Son, What Have Ye Done*, a less accessible tale imprinted with trademark quirks from both its producer and director.

Loosely based on a true case of matricide in San Diego, *My Son* begins as Brad McCullum (Michael Shannon of 2008's *Revolutionary Road*) has just used a sword to slay his mother (Grace Zabriskie). As police, led by Detective Hank Havenhurt (Willem Dafoe), gather 'round Mark's pink, flamingo-festooned home — where he's barricaded himself, apparently with hostages — the tale of a son's bizarre downfall is pieced together via flashbacks courtesy of his fiancée, Ingrid (Chloë Sevigny), and ascot-wearing theater director Lee (Udo Kier).

Lee had recently cast aspiring actor Brad in a Greek tragedy as noted mother-killer Orestes — a role that inspired him to borrow the eventual murder weapon from his Uncle Ted (Brad Dourif). But Brad proved too wacko for the stage, interrupting rehearsals to reflect on his glory days as a high school basketball star, and to make pronouncements about the state of the universe. As Ingrid primly explains, Brad hasn't been the same since he returned from a trip to Peru, the only survivor of a rafting trip that apparently visited the setting of Herzog's *Aguirre, the Wrath of God* (1972). (Peru is only glimpsed in a few scenes, but the locations are indeed authentic.) But Ingrid's description of life at Casa McCullum suggests that all hasn't been well for some time; Mrs. McCullum puts the smother in mother, and Brad's been seeing God in his oatmeal since childhood.

The whole thing, as Brad might say, is a "cosmic melodrama" imbued with just enough surreal and off-putting stylistic choices to alienate general audiences. Ernst Reijseger's score is haunting, often to the point of distraction. A tuxedo-wearing little person appears, maybe as a shout-out to Lynch fans who're hanging on hope that 2006's *Inland Empire* won't be his last theatrical film. A dinner scene involving Jell-O is capped by a frozen tableau, actors motionless even as the dessert jiggles. Ostriches, only slightly more integrated into the plot than *Bad Lieutenant*'s iguanas, stalk across the screen. Herzog, ever the outsider auteur, may win no new fans with *My Son*. One senses he's just fine with that. (Cheryl Eddy)

MY SON, MY SON, WHAT HAVE YE DONE opens Fri/19 at the Castro.

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Come to life

Gil Scott-Heron flips back shadows on the brilliant *I'm New Here*

By Michael Krimper
arts@sfbg.com

MUSIC In the 1970s and early '80s, Gil Scott-Heron sang, spoke, and wrote viscerally of social and spiritual unrest. Few artists could voice acute awareness of the struggles of their time and still touch on glimmers of redemption with such aplomb. Even at his biting bleakest, Scott-Heron always preferred the profundity of hope to cynical withdrawal.

Born in Chicago and raised in Jackson, Tenn., a teenage Scott-Heron absorbed the successes and failures of the civil rights movement in the hustle of the Bronx. In the wake of Martin Luther King Jr.'s death, he moved to Manhattan, where he channeled the Harlem Renaissance and followed in the footsteps of Langston Hughes. Nearly a decade before the first hip-hop record was pressed on wax, Scott-Heron deftly rapped spoken word poetry over jazz-funk backbeats. His songs and street-talk illustrated the joys and sufferings of life — black self-determination and the plight of the inner city (“Home is Where The Hatred Is”), apartheid (“Johannesburg”), political protest (“B Movie”), the poisonous drug epidemic (“Bottle”), and an urgent call for uprising (“The Revolution Will Not Be Televised”). He cloaked poignant criticisms of the American dream with a tough wit sweetened by his rich, impassioned baritone. Today Gil Scott-Heron is the stuff of legend.

Despite the unwavering relevance of his music, Scott-Heron released his last album, *Spirits* (TVT), 16 years ago, his only recording since 1982. He spent much of the last decade in and out of prison and rehabilitation centers on cocaine possession and parole transgression charges. Upon release from Rikers Island in 2007, Scott-Heron started touring again with his band the Amnesia Express. Last fall, I managed to catch his inspiring live performance in San Francisco at the Regency Ballroom. Addressing rumors about his alleged drug abuses and weakened state of health, a jaunty Scott-Heron warned

the audience not to trust the gossip circulating on the Internet. The plea seemed more like a strategy for protecting himself, perhaps stirred by the artist's haunting realization that he couldn't help falling victim to his own cautionary tales. Yet Scott-Heron prophesied it all 35 years prior. He told stories from life experience and out of necessity rather than through the idealistic eyes of a watchdog. “If you ever come looking for me/You know where I'm bound to be — in a bottle,” he sang. “If you see some brother looking like a goner/It's gonna be me.”

On the brilliant new *I'm New Here* (XL), a 60-year-old Scott-Heron eschews outright protest to turn his sights inward. The concise effort, clocking in at just under 30 minutes, visits fragments of Scott-Heron's life through an unusual, electronic-laced patchwork of introspective meditations, poetry snipped from earlier works, cover songs, and off-the-cuff interludes from recorded studio conversation. The two-part “On Coming From a Broken Home” bookends *I'm New Here*. The first part — a heartfelt tribute to his grandmother Lily Scott who raised him in Jackson — sets a confessional tone, one about searching for home. In the closer, a weathered and raspy-voiced Scott-Heron speaks in praise of the courageous women-folk who made him the man he is today. The introspective and momentous sound of “Broken Home” also sets up the multi-referential aesthetic of the record. Its production extends the intro loop of Kanye West's “Flashing Lights” (continuing a dialogue — West sampled Scott-Heron in “No Way Home”), which itself took inspiration from the fluttering string arrangements in Curtis Mayfield's *Superfly* theme, “Little Child Running Wild.”

I'm New Here then embarks on a starkly orchestrated narrative, largely the vision of Richard Russell, label head and main producer of XL Recordings, the home of Tom Yorke and Vampire Weekend. (Russell signed Scott-Heron four years ago, while he was still in Rikers.) Scott-Heron's guttural blues pulls tremendous vigor from Russell's bleak electronic beats and sparse folk arrangements. The shuffling



Twenty-first century blues: Gil Scott-Heron shows the kids how it's done. | PHOTO BY MISCHA RICHTER

rhythm and ghostly atmospherics of “Your Soul and Mine” recall the dreary wastelands and enchanted junkyards depicted by dub-step progenitor Burial. In “Running” and “The Crutch,” off-kilter industrial pounding weaves foreboding spirits into Scott-Heron's words, which circle the question of absolute loneliness and salvation like a feverish pack of vultures. “Because I always feel like running,” Scott-Heron intones, “Not away, because there is no such place/ Because if there was, I would have found it by now.” He takes the outsider's perspective on the isolating effect of pain in “The Crutch”: “From dawn to dawn his body houses hurt/ And none of us can truly aid his search.” The handclap driven gospel blues of “New York is Killing Me” sees Scott-Heron longing for his Jackson home over the alienating grind of city living; “Eight million people, and I didn't have a single friend,” he levels.

On the three cover version here, Scott-Heron reimagines 20th century songs that play on the possibility that renewal might emerge from the final throes of desperation. He flips Robert Johnson's shadowy dance with evil in the lead single “Me and the Devil” over a ravaging beat that intensifies the weight of solitude. The song transitions abruptly into the guitar strummed title track “I'm New Here,” wherein Scott-Heron invigorates alt-rock Smog's original lyrics with a contradictory pairing of confidence and stripped-down anxiety. “I did not become someone different/ That I did not want to be,” he proclaims, but then admits, as if pushing himself forward in a repeating line, “No matter how far wrong you've gone/ You can always — turn around.”

It's easy to hear *I'm New Here* as autobiographical, but I can't help

but wonder how to piece together an accurate view of the man behind the music, beneath the icon. Sincere-sounding emotions — suffering, and hope for some sort of earthly redemption — emerge. But they come from an artist and occasional satirist who reminded us to always question the media spectacle, the beguiling and toxic messages foisted on us, the business of buying, selling, and experiencing art.

In a recent interview on BBC Radio 4, host Mark Coles attempted to address the subject of Scott-Heron's personal trials. Scott-Heron interrupted, “Very few things have been autobiographical that have been included in my work ... If you do a good job on a song and convince people of it, they'll attach it to your biography as though it's actually something that's part of your life instead of a good acting job.”

Is Scott-Heron trying to protect himself once again from the public's judgment? It's a strategy that *I'm New Here* captures well. The lifelong fabulist can make the unhinged pathos underlying a cover song his own. He can conjure up moments of raw expression; he can recite reflective poems from distant nights. But Scott-Heron's storytelling talent itself is what sinks into your gut. It's the self-renewing life of the words and sounds that linger in your flesh. “And so we've made a lot of characters come to life for people,” he said, “because they needed them to come to life.” **SFBG**

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Playtime

Celebrating Sid Laverents and amateur cinema clubs

By Max Goldberg
arts@sfbg.com

FILM “It’s like he was waiting for someone to find him. It was overwhelming at first because I was just this little person trying to write a dissertation, and here was someone I thought needed to be recognized by history.”

Filmmaker and University of San Francisco professor Melinda Stone is telling me about Sid Laverents, the backyard auteur whose *Multiple Sidosis* (1970) is unlike any other work enshrined by the National Registry. Laverents died last May, at 100, but not before receiving the Library of Congress honor in 2000 — the result of years of faithful barnstorming by Stone and other enthusiasts (notably filmmaker and preservationist Ross Lipman). The 35mm UCLA restoration of *SIDOSIS* screening at a Pacific Film Archive tribute fits with Lipman’s ongoing historiographic missive to refurbish exemplars of Southern California’s “minor cinemas.” Charles Burnett, Kent Mackenzie, John Cassavetes, and Kenneth Anger are heady company, but then Laverents may yet be seen as San Diego’s own Georges Méliès.

So then, what is *Multiple Sidosis*? Film archivist David Francis’ description of the nine-minute short as a “technical comedy” is apt. The film opens in Laverents’ conservative San Diego spread. It’s Christmas morning, and his wife has given him a reel-to-reel machine. He records a little banjo jaunt and listens to the playback, grabbing a few more instruments. Partly due to Laverents’ straight appearance, we begin to think we’re watching an ordinary demonstration. We’re not. Following a slightly psychedelic title card, Laverents’ trusty metronome is telescoped into a masked, locket-shaped image in the top-left of the frame. His banjo, ukulele, and whistling parts are split into three other minia-

tures, *Brady Bunch* style. Then, an amazing geometric panoply of six Sids, nine Sids, 16 Sids; chimes over here, harp over there, Sid, Sid, everywhere.

Laverents created these pre-digital effects with a syncing system of his own devising (he honed his one-man band chops touring the Southern vaudeville circuit in the 1920s and ’30s). *Multiple Sidosis* is not merely inventive; it is, in some real way, an invention. “It’s so perfectly that confluence of aeronautical engineer and vaudeville performer,” Stone gushes. Local film buffs still drunk on a month’s worth of Jacques Tati screenings at various venues may well note a family resemblance in the way Laverents bends modern technology to his own idiosyncratic vision.

Six Sids, nine Sids, 16 Sids; chimes over here, harp over there, Sid, Sid, everywhere.

Multiple Sidosis is not your typical home movie, but Laverents didn’t work in a vacuum — he was a proud member of the San Diego Amateur Moviemakers Club (motto: “If it moves, we’ll shoot it”), a once-thriving community group that, like many such organizations, provided encouragement, tech support, and elevated expectations. In proper club fashion, Stone graciously brings out tea and cookies when we meet.

“I really came to believe in the cinema clubs and what they might tell us about the longevity of civic engagement,” she muses. But the number of clubs is dwindling. Even before YouTube presented a virtual forum (but definitely no tea and cookies), film schools attracted the young, would-be filmmakers who might



If it moved, he’d shoot it: the late Sid Laverents’ many personalities fill the screen in his 1970 *Multiple Sidosis*.

have replenished the clubs’ stocks. Without wanting to disparage university programs, their emphasis on specialization comes at a cost — not to mention that the clubs offered a lifetime membership rather than a two- to four-year shot at community.

The Pacific Film Archive’s “For the Love of It” program features a few recent selections from clubs in Cupertino, San Jose, and Los Angeles, along with one minor masterpiece from the now-defunct, SF-based Westwood Movie Club. *Moods of a City* (1972) may be the closest San Francisco ever gets to its *Berlin: Symphony of a Great City* (1927). To make the film, the club split into different teams covering fog, architecture, the sea, public gatherings, and typical San Franciscans.

It’s a patchwork, but one with surprisingly perceptive seams: a perfect graphic match between a gleaming spider’s web and the Golden Gate Bridge’s cables, for instance, or the hard cut between a flock of suits rolling the Financial District and scattered hobos down and out in the urban wilderness. The postcard views all come at a local slant, and the architecture segment, with its minute focus on variations in windows and doorframes, reminds us that the etymological root of amateur is *lover*. The fog slides off, and we’re treated to a North

Beach round of bocce. Better yet are the gestures (spitting, cigarettes held on the lower lip) that have disappeared — like so many buildings, but not so easily memorialized by a plaque.

Moods of a City is a collective work, made during a period when avant-garde circles grappled with questions of authorship and community. Though Stone admits being somewhat resigned about bridging these worlds, she hasn’t stopped trying. When San Jose Movie Club rep Bernard Wood gave her a few rolls of discontinued Kodachrome stock — coincidentally, Nathaniel Dorsky’s last Kodachrome film, *Compline* (2009), premiers Feb. 23 at PFA — Stone distributed the film to a quartet of top Bay Area experimentalists. Their three-minute rolls will run with the club films at PFA. Refreshments to follow. **SFBG**

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Reality bites

Dan Hoyle reports back from the heartland in *The Real Americans*

By Robert Avila
arts@sfbg.com



THEATER Feb. 5 saw a varied but collectively incensed body of American conservatives unfurl itself all red-white-and-blue in Nashville's Gaylord Opryland Hotel for the first Tea Party Nation convention. The delegates, dubbed "teabaggers" by media wags and hailing from all parts of the land, responded enthusiastically to a keynote speech bewailing the "Islamification" of a nation overrun by foreigners and subverted from within by the Obama administration, the green movement, and the "cult of multiculturalism."

Many in the Bay Area might look upon such a grouping, and the groundswell it purports to represent, with a vaguely uneasy sense of amusement, not to say superiority. But the name itself begs the question: are these people really patriots, or just pudheads? Maybe the only thing to do is gas up and head out for some reconnaissance. After all, there's a legitimate wave of anger across the downsized middle of this otherwise clinically obese country, and it behooves us smug coastal dwellers to know something about it.

Or better idea: let Dan Hoyle go and report back from the stage. Like many a 20-something seeker before him, the restlessly peripatetic San Francisco-based writer-performer set out last year in a custom van to, as he put it in one of his dispatches to the *San Francisco Chronicle*, "find out what makes America's heartland tick." What he discovered during the three-month, 27-state odyssey may not be all that surprising in the end — indeed, the liberal biases Hoyle looks to complicate come back more or less intact — but it makes for a deft, sharply funny, and entirely engaging night of theater.

In the episodes brought to theatrical life here — astutely and meticulously shaped in collaboration with director Charlie Varon (*Rabbi Sam*) and reminiscent of the humanist satire of Garry Trudeau — Hoyle heads out from his charmingly incongruous but insular circle of friends (and their

"liberal bubble") straight to Texas, where he joins hands in mealtime prayer with a born-again Vietnam vet and his family, including a grandson about to ship off to Iraq with the Marines.

The dinner conversation is largely devoted to a defense of creationist history: "Now," his kindly host asks with rhetorical relish, "How did Noah fit all those dinosaurs in the ark?" Afterward, Hoyle deflects

pies-turned-reactionaries, among others, all lie on the road ahead. Hoyle finds much to sympathize with and honor along the way — an all-American cross-cultural encounter related by Ramón, a Dominican from New York whom Hoyle meets in Michigan, is particularly supple and hopeful — but the going is rough. Frequently Hoyle gives vent to his frustration in song, picking up the guitar and letting go a melodic tirade of inspired lyricism. "Americans" is pervaded with a sense of the playwright's own loneliness, a frustrated desire for connection in the face of a reactionary populism that will not meet an earnest liberal halfway.

Maybe there is no halfway? Or maybe a halfway line requires more



Road warrior: Dan Hoyle visited 27 states to research his solo show *The Real Americans*. | PHOTO BY LYRA HARRIS

a postprandial pass from the man's son, who's clearly surprised a guy from San Francisco could ever be so straight. Retreating to his van, Dan is not above doing some praying of his own, including hoping for the safety of the young soldier about to do "what I could never do" in Iraq.

Then it's off to Alabama, Hoyle toggling expertly between, on the one hand, the casual racism of a moonshine-sipping paraplegic ex-trucker and his apologetic wife, and, on the other, an African American casino worker and ex-con ("livin' the mutherfuckin' American dream") who expounds with gritty eloquence upon the impact of Obama on white and black minds.

Reagan Democrats, gun-show vendors, and aging Midwestern hip-

rigorous interrogation of the play's own political assumptions. That might have cast the ideological landscape in a somewhat different light. After all, the widespread conviction that Obama is a "Moozlum" is one thing; a more general distrust of the state and big business as dangerously encroaching powers is another. **SFBG**

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Someone wonderful

Nancy Wilson doesn't play clubs,
she plays to win

By Johnny Ray Huston
and Cedar Sigo
arts@sfbg.com

MUSIC Nancy Wilson has been quoted as saying that she doesn't play clubs, she plays Yoshi's. That's the truth this weekend,

especially on Feb. 20, when Miss Wilson will be celebrating her 73rd birthday on stage with a pair of shows. There is only one Nancy Wilson, only one singer who can bring a fusion of longing and attractiveness to a recording such as "He's My Guy." On the occasion of her birthday and upcoming Bay Area visit, I asked someone near and dear to me, the poet Cedar Sigo, if he'd like to interview Miss Wilson. He did.

SFBG *It's always a pleasure to hear you live. I have so many of your recordings, from the Capitol and Columbia albums to the more recent ones, and some of the live tracks really stand out to me.*

NANCY WILSON I love [The Nancy Wilson Show] Live at the Coconut Grove (1965, Capitol).

SFBG *Listening to "Don't Take Your Love From Me" [off The Nancy Wilson Show], it's a recording, nothing visual, but I can see you under the spotlight.*

NW I understand what you're saying.

SFBG *Over the years, have you gotten a lot of crazy fan mail?*

NW No, it's been calm. I haven't had a lot of crazies in my career.

SFBG *Have fans painted portraits of you?*

NW I've gotten some portraits [laughs]. Some of which were quite good. One was not at all good.

SFBG *I've always been fascinated by your image, particularly during your albums with Columbia. Did you work with one particular stylist?*

NW I never had a stylist.

SFBG *The cover of Something Wonderful (Capitol, 1960) is terrific.*

NW Oh yeah. My hands on my knees, right?

SFBG *That's the kind of music I put on when I'm trying to look totally hot and go out for the night. More recently, I like R.S.V.P. (MCG, 2004).*

NW It's hard to find songs, in fact I was just talking to MCG the other day and saying, 'Just go through Gershwin and Cole Porter and Billy Strayhorn — is there anything I haven't done?' Finding something I have not recorded, that's the hardest thing. I've done so many of the really great things already, and finding things of the same caliber is difficult.

SFBG *When you were recording for Capitol, would you do many albums in a year?*

NW At Capitol, we'd record every six months. Myself, Nat Cole, Peggy Lee, Tennessee Ernie Ford.

SFBG *Are you still a quick study with a song? The impression I get is that you can instinctively or innately put your stamp on a song.*

NW I just sing. I am what I am. It's painless, it's not a painful process.

SFBG *When I listen to "Blame It on My Youth" [on R.S.V.P.], I think that your voice is not that different from when you first recorded. How do you account for that?*

NW I don't!

SFBG *The same applies regarding your face, your body, your spirit.*

NW Hey, listen, it is what it is!

SFBG *I've heard you acknowledge Dinah Washington and Jimmy Scott as vocal influences.*

NW Dinah — more the humor. Jimmy Scott, the sound and the phrasing. I guess my dad had recordings of when Jimmy was with Lionel Hampton. I was about 10, I guess. When he came out with his own album, my dad bought that, and I loved it. It just so happens that we phrase similarly, not so much that we sound alike. We phrase alike.

SFBG *Yes, the long notes. Are there others besides Dinah Washington and Jimmy Scott you'd name?*

NW Lena Horne.

SFBG *What about instrumentalists?*

NW I don't know that any instrumentalists have influenced my vocal



Nancy Wilson: "I'm a lyric person. I'm not interested in vocalizing. I want to get the story across."

style. I don't know that anyone has influenced my vocal style. I don't recall wanting to be like or sound like anybody. It's just been there.

SFBG *That is completely true of you. It's common for people to talk about a singer sounding like an instrument, but you've always brought a sense of drama.*

NW I'm a lyric person. I'm not interested in vocalizing. I want to get the story across.

SFBG *It seems now that the art of being an entertainer as well as a great singer is being lost. You bring that.*

NW Yes. Hopefully it will come back, and there will be places for people to learn and hone their craft. It's out there, you just have to hunt for it, whereas what I sing today was the pop music back in the day.

SFBG *Lena Horne, whom you mentioned earlier, is an example of someone who could sing but also entertain.*

NW Exactly.

SFBG *One of my favorite of your albums is I Know I Love Him (Capitol, 1973). That one has "Don't Misunderstand," by Gordon Parks.*

NW I'm the godmother to one of his children. I love Gordon.

SFBG *Did he write a lot of music?*

NW No. I don't know where that one came from. But it's a goodie.

SFBG *Do you enjoy playing in the Bay Area?*

NW I love Yoshi's. I love that club.

SFBG *It's a nice size.*

NW It's the perfect size. If you're going to choose a place to hang out and have some fun with a guy, that's the place to do it.

SFBG *I'm looking forward to seeing and hearing you there again.*

NW There are certain songs I'll have to sing — "I Can't Make You Love Me" and "Guess Who [I Saw Today]?" Certain songs, you've just got to do them.

SFBG *I don't think people would let you off stage until you've done "Guess Who [I Saw Today]?"*

NW Yes. Hopefully it will come back, and there will be places for people to learn and hone their craft. It's out there, you just have to hunt for it, whereas what I sing today was the pop music back in the day.

NW I would assume so. [Laughs]

SFBG *Going to see you, one of the best things is the audience — they're usually a great group of people who seem happy to be together.*

NW I've been blessed, I've been fortunate.

SFBG *Thank you. It's an honor to talk with you after appreciating your music for so long.*

NW I'm glad you called. It was enjoyable just to talk with someone who knows the body of work and appreciates it. **SFBG**

NANCY WILSON

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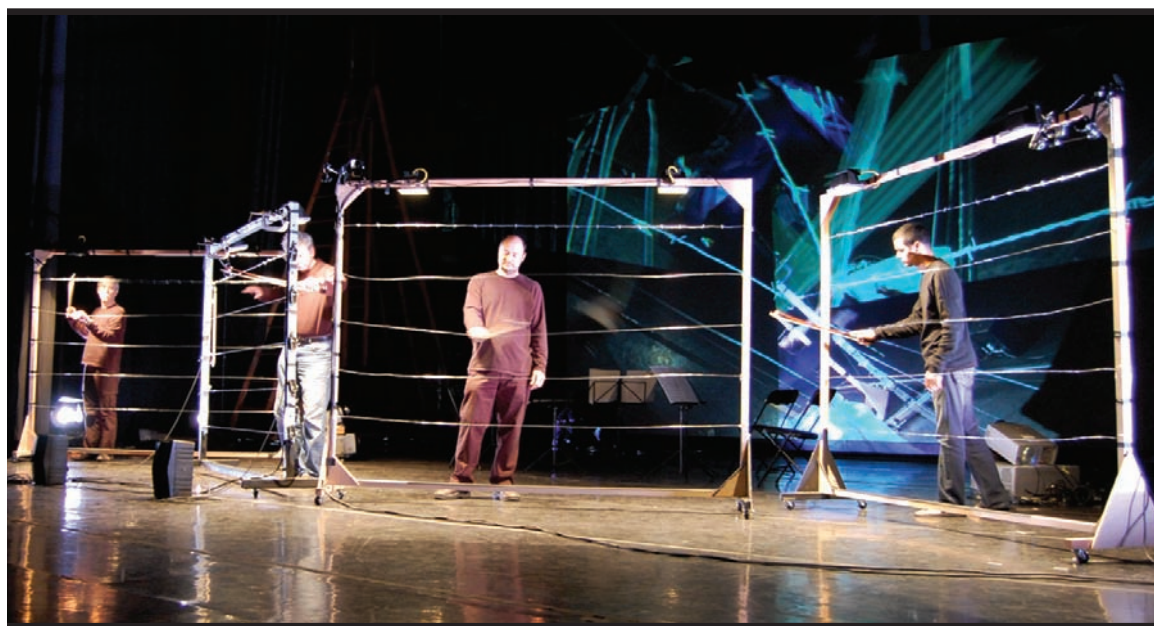
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On the fence: Kronos Quartet bows across barbed-wire borders in *Music from 4 Fences*, and reps for composers under 30



Crossings

By Marke B.
superego@sfbg.com

SUPER EGO Let's quit partying for a minute and listen to some mind-blowing music. Oh, lies! We can do both, Big Ears.

In a year when the best-sounding new dance track (so far) is experiment-laced, bottle-kicking psych-pop ditty "Odessa" by Caribou, and the planet's most adventurous club continues to be the New York City's Le Poisson Rouge, with its nights of circuit-bent string quartets, "contemporary classical" is more than ever the connoisseur's nightlife drug of choice. It needs a better name, but none of our current bangers (let alone Animal Collective) would exist without it.

So when I heard the Bay's beloved Kronos Quartet was staging four nights of audacious tunes at Z Space featuring commissioned scores from composers under 30, and that the centerpiece of each performance would feature the four stringers *playing giant electrified fences*, what, I hopped on the horn with ever-hip Kronos violinist David Harrington.

"Our audience is definitely getting younger," he told me from Maryland, his group stalled there by the East Coast snowpocalypse. "Although I've always said that all

you need to get into a Kronos concert is two ears. Heck, one will do. We're not picky."

Since 1973, Kronos has taken the unconventional approach. When I first saw them in the early 1990s, they played John Oswald's jaw-dropping "Spectre," during which the foursome appeared to sculpt phantasmal drones in the air around their instruments. Harrington told me, "Kronos was originally formed specifically to play *Black Angels* by George Crumb, a work that galvanized me when I heard it on the radio. Besides the strings in that, we banged gongs, strummed tuned crystal glasses, chanted in several languages ..." So bowing juiced barbed wire for John Rose's *Music from 4 Fences* is no sweat.

When Kronos premiered *Fences* in Australia last summer, it was bracketed by works from the quartet's globalesque *Floodplain* (Nonesuch, 2009) and other pieces that represented regions recently defined by blood and turmoil: Iraq, the Balkans, Afghanistan. "The idea that musicians can turn objects of confinement, detainment, and violence into musical instruments has inspired me," Harrington said at the time. "There might be a way to transform the nature of fences, by bowing them. We will try."

This go-round, the context has been tweaked. Besides under-30 composers Alexandra du

Bois, Felipe Pérez Santiago, Dan Visconti, and Aviya Kopelman, the four performances — different each night — will also include works by rockers Damon Albarn (Gorillaz, Blur) and Bryce Dessner (The National), noise-jazz god John Zorn, Bay minimal legend Terry Riley, and Clint Mansell, who worked with Kronos on the *Requiem for a Dream* soundtrack. The sonic possibilities of the fence will take on a more rockist feeling.

"For us, it's always about playing with context," says Harrington. "We have more than 650 works in our catalog to choose from, so at this stage we have a tremendous opportunity to improvise and do whatever we feel the moment requires. In fact, we still haven't planned the entire program for our run! But frankly, I can't wait."

Lest anyone fear the results will lack political or emotional edge, however, the quartet is dedicating the four nights to the memory of recently passed author and subversive hero Howard Zinn. "Howard was an amazing friend, a guest performer, and someone who supported us completely," Harrington said, a quiver seeping into his baritone. "We miss him so much." **SFBG**

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San Francisco's Addison plays alt rock (and maybe a Steven Gerrard song?) at Café Du Nord Fri/19.

Music listings are compiled by Paula Connelly and Cheryl Eddy. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 17

ROCK/BLUES/HIP-HOP

Tommy Castro Biscuits and Blues. 8pm, \$20.
Deeper, Socialized, American Professionals El Rio. 7pm, \$5.
Epica, Threat Signal, Blackguard Slim's. 8pm, \$18.

Excuses for Skipping, Jetskiis, DJ Omar Harlot, 46 Minna, SF; www.harlotsf.com. 9pm, \$5.

Indian Wars, Dead Ghosts, Bare Wires Pissed Off Pete's, 4456 Mission, SF; www.pissedoffpetes.com. 9pm.

Mark Matos and Os Beaches, Little Wings, Apache Thunderbolt, Moomaw Hemlock Tavern. 9pm, \$7.

Sister Grizzly, Big Blue Whale, Meta Elbo Room. 9pm, \$6.

Theory of a Deadman, Halestorm, Adelitas Way, Taking Dawn Regency Ballroom. 7pm, \$25.

White Cloud, Ash Reiter, TV Mike and the Scarecrows Rickshaw Stop. 8pm, \$10.

DANCE CLUBS

Booty Call Q-Bar, 456 Castro; www.bootycallwednesdays.com. 9pm. Juanita Moore hosts this dance party, featuring DJ Robot Hustle.
Fringe Madrone Art Bar. 9pm, free. With DJs Blondie K and subOctave spinning indie music videos.

Hands Down! Bar on Church. 9pm, free. With DJs Claksaarb, Mykill, and guests spinning indie, electro, house, and bangers.

Jam Wednesday Infusion Lounge. 10pm, free. DJ Slick Dee.

Mary-Go-Round LookOut, 3600 16th St., SF; (415) 431-0306. 10pm, \$5. A weekly drag show with hosts Cookie Dough, Pollo Del Mar, and Suppositori Spelling.

RedWine Social Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.

Respect Wednesdays End Up. 10pm, \$5. Rotating DJs Daddy Rolo, Young Fyah, Irie Dole, I-Vier, Sake One, Serg, and more spinning reggae, dancehall, roots, lovers rock, and mash ups.

Synchronize II Pirata, 2007 16th St.; (415) 626-2626. 10pm, free. Psychedelic dance music with DJs Helios, Gatto Matto, Psy Lotus, Intergalactoid, and guests.

Yoruba Dance Sessions Bacano! Som., 2925 16th St., SF; (415) 558-8521. 9pm, free. With resident DJ Carlos Mena and guests spinning afro-deep-global-soulful-broken-techhouse.

THURSDAY 18

ROCK/BLUES/HIP-HOP

Alkaline Trio, Cursive, Dear and Departed Regency Ballroom. 8pm, \$23.

Brendan Benson, Frank Fairfield Independent. 8pm, \$16.

Big Nasty, Honey Dust, Rattlesnakes Rock-It Room. 9pm, \$3.

Daniel Castro Biscuits and Blues. 8pm, \$15.

G. Love and Special Sauce, Redeye Emperor Fillmore. 8pm, \$25.

I Love My Label, Gang of Fourty, Economen Knockout. 9:30pm, \$6.

DJ Lebowitz, Binky, Reaction Hotel Utah. 8pm, \$8.

Rykarda Parasol, Chambers, Summer Blonde Hemlock Tavern. 9pm, \$8.

POS, Grieves + Budo, Dessa Bottom of the Hill. 9pm, \$12.

"Rex Foundation Presents: The Make Believe Ball" Great American Music Hall. 8pm, \$10. Celebration of the Grateful Dead's 1975 GAMH concert.

Sermon, Richard Bitch, Slipstream Sparrows Rickshaw Stop. 8pm, \$10. With a live performance by the Devil-Ettes and Mini-Skirt Mob.

JAZZ/NEW MUSIC

Terry Disley Experience Coda. 9:30pm, \$7.
Zapp Yoshi's San Francisco. 8 and 10pm, \$18-25.

FOLK/WORLD/COUNTRY

Cowlicks, Whiskey Richards, Mad Cow String Band, Lady A and Her Heel Draggers Café du Nord. 8:30pm, \$15. Part of the SF Bluegrass and Old-Time Festival.

High Country, Dark Hollow Atlas Café. 7pm, free. Part of the SF Bluegrass and Old-Time Festival.

Nell Robinson and Red Level, Gayle Lynn and the Hired Hands, Kitchen Help Amnesia. 9pm, \$8. Part of the SF Bluegrass and Old-Time Festival.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$5-6.

DJs Pleasuremaker, Señor Oz, and guests

Yogoman Burning Band spin Afrobeat, Tropicália, electro, samba, and funk.

Caribbean Connection Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.

Club Jammies Edinburgh Castle. 10pm, free. DJs EBERrad and White Mice spinning reggae, punk, dub, and post punk.

Drop the Pressure Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.

Electric Feel Lookout. 9pm, \$2. With DJs subOctave and Blondie K spinning indie music videos.

CONTINUES ON PAGE 34 »



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★ Sat 2/20 3PM \$10/\$16 2 DAY PASS ALL AGES SCATTERBRAIN JAMBOREE 2010 - DAY 2 A BENEFIT FOR THE SAN FRANCISCO AIDS FOUNDATION STREET SCORE, HIGHTOWER, CLAY WHEELS, DAN P & THE BRICKS, HANS KELLER EVACUEE, THE DEAD WESTERNS, PARANOIDS BIRD, BOTRON, TALKY TINA, DJS - YAWNSHADE, JEN SCHANDE, RSZ OF CALM 'N PUNK

★ Sun 2/21 4PM FREE TWANG SUNDAY NICKEL SLOTS

★ Mon 2/22 8PM \$5/\$10 SLIDING SCALE TO HELP W/ MEDICAL BILLS A BENEFIT FOR CHESTY GILLESPIE FORTRESS KARAOKE WITH KJ PAUL RAFFLE + PRIZES

★ Mon 2/22 8PM \$8/\$10 ALL AGES BLACKLISTED SKIN LIKE IRON GRACE ALLEY

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EXPLODE INTO COLORS
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THURS/18 DANCE CLUBS

CONT>>

Good Foot Yoruba Dance Sessions Bacano! Som., 2925 16th St., SF; (415) 558-8521. 9pm, free. A James Brown tribute with resident DJs Haylow, A-Ron, and Prince Aries spinning R&B, Hip hop, funk, and soul.

Koko Puffs Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.

Mestiza Bollywood Café, 3376 19th St., SF; (415) 970-0362. 10pm, free. Showcasing progressive Latin and global beats with DJ Juan Data.

Nightvision Harlot, 46 Minna, SF; (415) 777-1077. 9:30pm, \$10. DJs Jacques Renault and Sleazemore spinning house, electro, hip hop,

funk, and more.

Popscene 330 Rich. 10pm, \$10. Rotating DJs spinning indie, Britpop, electro, new wave, and post-punk.

Solid Club Six. 9pm, \$5. With resident DJ Daddy Rolo and rotating DJs Mpenzi, Shortkut, Polo Mo'qz and Fuze spinning roots, reggae, and dancehall.

FRIDAY 19

ROCK/BLUES/HIP-HOP

Airfix Kits, Tropical Sleep, Ingot Rot Hemlock Tavern. 9:30pm, \$6.

Birdmonster, Girl Band, Boy in the Bubble, Here Come the Savoirs Bottom of the Hill. 9pm, \$12.

Face the Rail, La Corde Pissed Off Pete's,

4456 Mission, SF; www.pissedoffpetes.com. 9pm, \$5.

Funk Revival Orchestra Mojito. 9pm, \$5.

JGB, Melvin Seals, Stu Allen Great American Music Hall. 9pm, \$25.

Junior Panthers, Addison, High Nobles Café du Nord. 9:30pm, \$10.

Los Lonely Boys, Alejandro Escovedo, Carrie Rodriguez Fillmore. 9pm, \$28.50.

Oona, Soft White Sixties, Sonya Cotton Red Devil Lounge. 8pm, \$10. Proceeds benefit the San Francisco-set independent film *I Think It's Raining*.

Rod Piazza and the Mighty Flyers Biscuits and Blues. 8 and 10pm, \$22.

Pirate Radio, Alright Class, El Capitan Hotel Utah. 9pm, \$8.

"Scatterbrain Jamboree 2010" Three Parkside. 9pm, \$16. With Top Critters, Unit Breed, Helene Renaut, Sleepwalks, Ugly Winner, and DJ Neil Martinson.

Sidestepper, Diego's Umbrella, DJ Stepwise Independent. 9pm, \$20.

Sloan, HJK Slim's. 9pm, \$15.

Stripmall Architecture Retox Lounge. 9:30pm, \$8.

Sweet Psychosis, Death Valley High, Blush My Dear, Goodbye Gadget, DJ Hem-Dog Elbo Room. 9pm, \$8.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Isaac Delgado Bimbo's 365 Club. 8 and 10:30pm, \$35-40.

8 Legged Monster Coda. 10pm, \$10.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.

Lucid Lovers Rex Hotel, 562 Sutter, SF; (415) 433-4434. 6-8pm.

RTD3, Tony Dryer and Jacob Felix Heule Meridian Gallery, 535 Powell, SF; (415) 398-7229. 8pm, \$5-10.

Savanna Jazz Trio Savanna Jazz. 8pm, \$5.

Terry Disley Experience Vin Club, 515 Broadway, SF; (415) 277-7228. 7:30pm, free.

Zapp Yoshi's San Francisco. 8 and 10pm, \$23-30.

FOLK/WORLD/COUNTRY

Sonya Cotton Red Devil Lounge. 7pm, donations encouraged. With Oona Garthwaite.

Earl Brothers, Dalton Mountain Gang, Forest Fires Plough and Stars. 9pm, \$10-15 sliding scale. Part of the SF Bluegrass and Old-Time Festival.

Jackstraw, Crooked Jades, Black Crown

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7pm - 9pm. FREE - ROB REICH (piano) and CRAIG VENTRESCO (guitar)

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9 p.m., \$5 - HELLA. TIGHT
Djs Asti Spumante, Vinnie Esparza
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W/ Host Michael Millican



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9 p.m., FREE - ROCKOUT KARAOKE
W/ host Glenn Kravitz


TUE 23

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FRI 2/19 **KNIGHTS OF THE ROUND TABLE** 10PM

SAT 2/20 **DEAD WESTERNS CD RELEASE PARTY** 10PM

SUN 2/21 **KARAOKE W/ KEN** 5PM
DJ SQUID 10PM

TUE 2/22 **ALCOHOLCAUST PRESENTS! STUMP THE WIZARD W/ WHATSHISFUCK AND DJ WIZARD** 9PM

WED 2/23 **DJ REID SPICE** 10PM

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Stringband Noe Valley Ministry, 1021 Sanchez, SF; (415) 454-5238. 7:30pm, \$20.
Mt. Diablo String Band, Roadoilers Red Poppy Art House. 8pm, \$10-15 sliding scale. Part of the SF Bluegrass and Old-Time Festival.

BAY AREA
Balandougou Kan Connection, Lanyee La Peña Cultural Center. 8pm, \$15. An evening of West African music and dance in response to recent political unrest in Guinea.

DANCE CLUBS

Activate! Lookout, 3600 16th St; (415) 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.
Bar on Church 9pm, free. With DJ Kid Sysko spinning mash ups, hip hop, and top 40.
Blow Up Rickshaw Stop. 10pm, \$10-15. With Roxy Cottontail.
Deep Fried Butter, 354 11th St., SF; (415) 863-5964. DJs jaybee, David Justin, and Dean Manning spinning indie, dance rock, electronica, funk, hip hop, and more.
Dirty Rotten Dance Party Madrone Art Bar. 9pm, \$5. With DJs Morale, Kap10 Harris, and Shane King spinning electro, bootybass, crunk, swampy breaks, hyphy, rap, and party classics.
Exhale, Fridays Project One Gallery, 251 Rhode Island; (415) 465-2129. 5pm, \$5. Happy hour with art, fine food, and music with Vin Sol, King Most, DJ Centipede, and Shane King.
Fat Stack Fridays Koko Cocktails, 1060 Geary, SF; (415) 885-4788. 10pm, free. With rotating DJs Romanowski, B-Love, Tomas, Toph One, and Vinnie Esparza.
Flourish Paradise Lounge. 9pm, \$7. With DJs Campbell and Andre spinning a classy queer dance party.
Gay Asian Paradise Club Eight, 1151 Folsom, SF; www.eightsf.com. 9pm, \$8. Featuring two dance floors playing dance and hip hop, smoking patio, and 2 for 1 drinks before 10pm.
Good Life Fridays Apartment 24, 440 Broadway, SF; (415) 989-3434. 10pm, \$10. With DJ Brian spinning hip hop, mashups, and top 40.
Hellatight Amnesia. 9pm, \$5. With DJs Asti Spumante and Vinnie Esparza spinning 80s, soul, hip hop, and disco.
Hot Chocolate Milk. 9pm, \$5. With DJs Big Fat Frog, Chardmo, DuseRock, and more spinning old and new school funk.
Look Out Weekend Bambuddha Lounge. 4pm, free. Drink specials, food menu and resident DJs White Girl Lust, Swayzee, Philie Ocean, and more.
Loose Stud. 10pm-3am, \$5. DJs Domino and Six spin electro and indie, with vintage porn visual projections to get you in the mood.
M4M Fridays Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man-tastic party.
Oldies Night Knockout. 9pm, \$2-4. Doo wop, one-hit wonders, soul, and more with DJs Primo, Daniel, and Lost Cat.
TekAndHaus Anu, 43 6th St., SF; (415) 543-3505. 10pm, free. With DJs Jason Short, Kim Kong, and Zenith.

SATURDAY 20

ROCK/BLUES/HIP-HOP

ALO Fillmore. 8pm, \$32.50.
BLVD, Mimosa Independent. 9pm, \$15.
Café R & B Biscuits and Blues. 8 and 10pm, \$22.
Hot Lunch, Sassy!, Smoke Stacks Hemlock Tavern. 9:30pm, \$7.
I The Mighty, Via Coma, Finish Ticket, Ryan Karazija Bottom of the Hill. 9pm, \$10.
Nodzzz Grace Cathedral, 1100 California, SF; (415) 869-7817. 7pm. Part of EpisCoDisco.
“Scatterbrain Jamboree 2010” Three Parkside. 3pm, \$10. With Street Score, Hightower, Clay Wheels, Dan P and the Bricks, Hans Keller, Evacuee, and more.
Super Adventure Club, Tiger Cat, Robustitron, Weather Pending Hotel Utah. 9pm, \$8.
Weapons of the Future, Shovelman El Rio. 7pm, free.
Wicked Mercies, Titan-Ups, Minks El Rio.

9:30pm, \$8.

JAZZ/NEW MUSIC

Audium 9 1616 Bush, SF; (415) 771-1616. 8:30pm, \$15.
Bop City Coda. 10pm.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach, SF; (415) 771-6800. 8pm, free.
Ricardo Scales Top of the Mark. 9pm, \$15.
Susanna Smith and Band Savanna Jazz. 8pm, \$8.
Indre Viskontas and Allison Lovejoy Red Poppy Art House. 8pm, \$12-15.
Zapp Yoshi’s San Francisco. 8 and 10pm, \$30.

FOLK/WORLD/COUNTRY

Gayle Schmitt and the Toodala Ramblers Randall Museum, 199 Museum Way, SF; (415) 554-9600. 1pm and 3pm, \$6-9. Part of the SF Bluegrass and Old-Time Festival.
Old Tunnel Road, West County Professional Tea Sippers, Redwing, Bay Island Ramblers, Anderson Family Bluegrass Swedish American Hall (upstairs from Café du Nord). 4pm, \$5. Part of the SF Bluegrass and Old-Time Festival.
Pine Box Boys, Pine Hill Haints, Old Man Markley Café du Nord. 9pm, \$15. Part of the SF Bluegrass and Old-Time Festival.
Peter Rowan Bluegrass Band, Eric and Suzy Thompson Slim’s. 9pm, \$18. Part of the SF Bluegrass and Old-Time Festival.
Square Dance feat. Water Tower Bucket Boys, Striped Pig Stringband Swedish American Hall (upstairs from Café du Nord). 8pm, \$15. Part of the SF Bluegrass and Old-Time Festival.

DANCE CLUBS

Bar on Church 9pm. Rotating DJs Foxxee, Joseph Lee, Zhaldee, Mark Andrus, and Niuxx.
Booty Bassment Knockout. 10pm, \$5. DJs Ryan Poulsen and Dimitri Dickenson spin booty-shaking hip-hop.
Cock Fight Underground SF. 9pm, \$6. Locker room antics galore with electro-spinning DJ Earworm and hostess Felicia Fellatio.
Dead After Dark Knockout. 6-9pm, free. With DJ Touchy Feely.
Fire Corner Koko Cocktails, 1060 Geary; 885-4788. 9:30pm, free. Rare and outrageous ska, rocksteady, and reggae vinyl with Revival Sound System and guests.
HYP Club Eight, 1151 Folsom, SF; www.eightsf.com. 10pm, free. Gay and lesbian hip hop party, featuring DJs spinning the newest in the top 40s hip hop and hyphy.
Industry Mighty. 10pm, \$20. With DJs Abel, Rico, Russ Rich, and Byron Bonsall.
NonStop Bhangra Rickshaw Stop. 9pm, \$20. With Dholrhythms and DJ Jimmy Love.
OK Hole Amnesia. 9pm, \$5. With live performances by Sex Worker and JAWS and a DJ set by Marbeya Sound.
Prince vs. Michael Madrone Art Bar. 8pm, \$5. With DJs Dave Paul and Jeff Harris battling it out on the turntables with album cuts, remixes, rare tracks, and classics.
Saturday Night Live Fat City, 314 11th St; selfmade2c@yahoo.com. 10:30pm.
Saturday Night Soul Party Elbo Room. 10pm, \$10. Sixties sould with DJs Lucky, Phengren Oswald, and Paul Paul.
Social Club LookOut, 3600 16th St., SF; (415) 431-0306. 9pm. Shake your money maker with DJs Lee Decker and Luke Fry.
Spirit Fingers Sessions 330 Ritch. 9pm, free. With DJ Morse Code and live guest performances.
TremoloSF Noc Noc, 557 Haight, SF; (415) 861-5811. 9:30pm, free. With DJ Zazou spinning shoe gaze, new wave, and dream pop.
Vitalic Mezzanine. 9pm, \$20.

SUNDAY 21

ROCK/BLUES/HIP-HOP

Pete Bernhard, Jake Mann, Leopold and His Fiction Café du Nord. 8pm, \$10.
Nick Castro and the Young Elders, Raul Raelsson, Kacey Johansing Hemlock Tavern. 5:30pm, \$6.
Marco Eneidi, Steve Adams Group Hemlock Tavern. 9pm, \$7.
Insomniacs Biscuits and Blues. 8pm, \$15.
Instrumental Dynamic Duo Crack Spackle El

Rio. 7pm, free.
Jorma Kaukonen, G.E. Smith Great American Music Hall. 8pm, \$26.
MC Lars, k.flay, ytcraacker Bottom of the Hill. 7pm, \$12.
Powerdove, Ramon and Jessica, Team Nistro Hotel Utah. 8pm, \$6.
Bob Schneider, Smile Smile Independent. 8pm, \$20.
Sharp Objects, Rebel Spell, Dreadful Children, Ruleta Rusa Knockout. 5:30pm, \$6.

JAZZ/NEW MUSIC

“A Great Night in the Fillmore” Yoshi’s San Francisco. 7pm, \$50. Benefit for the California Jazz Foundation, hosted by Rita Moreno and featuring John Handy, Bobby Hutcherson, Tuck and Patti, Wayne Wallace Latin Jazz Quintet, and more.
Bobbe Norris and Larry Dunlap Noe Valley Ministry, 1021 Sanchez, SF; www.noevalleyministry.org/jazzvespers. 5pm, free.
Tinariwen Palace of Fine Arts Theatre, 3301 Lyon, SF; www.sfjazz.org. 7pm, \$25-65.

DANCE CLUBS

DiscoFunk Mashups Cat Club. 10pm, free. Disco and 70’s music.
Dub Mission Elbo Room. 9pm, \$6. Dub, roots, and classic dancehall with DJ Sep, Ludachris, and guest Jeremy Sole.
Gloss Sundays Trigger, 2344 Market, SF; (415) 551-CLUB. 7pm. With DJ Hawthorne spinning house, funk, soul, retro, and disco.
Good Clean Fun LookOut, 3600 16th St., SF; (415) 431-0306. 3pm, \$2. With drink specials, DJs and tasty food.
Honey Soundsystem Paradise Lounge. 8pm-2am. “Dance floor for dancers – sound system for lovers.” Got that?
Jack! Lookout, 3600 16th; 431-0306. 3pm, \$2. This high-energy party raises money for LGBT sports teams.
Kick It Bar on Church. 9pm. Hip-hop with DJ Zax.

CONTINUES ON PAGE 36 »

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SUN/21 DANCE CLUBS

CONT>>

Lowbrow Sunday Delirium. 1pm, free. DJ Roost Uno and guests spinning club hip hop, indie, and top 40s.
Religion Bar on Church. 3pm. With DJ Nikita.
Stag AsiaSF. 6pm, \$5. Gay bachelor parties are the target demo of this weekly erotic tea dance.

MONDAY 22

ROCK/BLUES/HIP-HOP

Blacklisted, **Skin Like Iron**, **Grace Alley** Thee Parkside. 8pm, \$8.

Build Them to Break, **Sprains**, **Daikon** El Rio. 7pm, \$5.
Disgust of Us, **Venus Bogardus**, **Tomihira** Elbo Room. 9pm, \$5.
Fanfarlo, **April Smith and the Great Picture Show** Great American Music Hall. 8pm, \$16.
Sir Lord Von Raven, **Fancy Space People**, **Harry Merry** Knockout. 9pm, \$7.
We the Kings, **Mayday Parade**, **A Rocket to the Moon**, **There for Tomorrow** Regency Ballroom. 6:30pm, \$19.

DANCE CLUBS

Bacano! Som., 2925 16th St., SF; (415) 558-8521. 9pm, free. With resident DJs El Kool Kyle and Santero spinning Latin music.
Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more — all on 45!

King of Beats Tunnel Top. 10pm. DJs J-Roca and Kool Karlo spinning reggae, electro, boogie, funk, 90's hip hop, and more.
M.O.M. Madrone Art Bar. 6pm, free. With DJ Gordo Cabeza and guests playing all Motown every Monday.
Manic Mondays Bar on Church. 9pm. Drink 80-cent cosmos with DJs Mark Andrus and Dangerous Dan.
Monster Show Underground SF. 10pm, \$5. Cookie Dough and DJ MC2 make Mondays worth dancing about, with a killer drag show at 11pm.
Network Mondays Azul Lounge, One Tillman Pl; www.inhousetalent.com. 9pm, \$5. Hip-hop, R&B, and spoken word open mic, plus featured performers.
Spliff Sessions Tunnel Top. 10pm, free. DJs MAKossa, Kung Fu Chris, and C. Moore spin funk, soul, reggae, hip-hop, and psychedelia on vinyl.

TUESDAY 23

ROCK/BLUES/HIP-HOP

Buxter Hoot'n, **Red Abbey** El Rio. 7pm, \$5.
Calling Doctor Howard, **Benvenue**, **Raelin** Bottom of the Hill. 9pm, \$8.
Congress Elbo Room. 9pm, \$8.
Groundation Independent. 9pm, \$25.
Tony Lucca, **Keaton Simons** Hotel Utah. 8pm, \$12.
Nicole Reynolds, **Andy Markham** El Rio. 8pm, free.
Richard Thompson Band Great American Music Hall. 8pm, \$28.
Kelley Stoltz, **Royalchord**, **Greg Dalbey**, **Prairie Dog** Hemlock Tavern. 9pm, \$7.

DANCE CLUBS

Alcoholocaust Presents Argus Lounge. 9pm, free. Play "Stump the Wizard" with DJs What's His Fuck and The Wizard.
Eclectic Company Skylark. 9pm, free. DJs Tones and Jaybee spin old school hip hop, bass, dub, glitch, and electro.
La Escuelita Pisco Lounge, 1817 Market, SF; (415) 874-9951. 7pm, free. DJ Juan Data spinning gay-friendly, Latino sing-alongs but no salsa or reggaeton.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Share the Love Trigger, 2344 Market, SF; (415) 551-CLUB. 5pm, free. With DJ Pam Hubback spinning house.
Womanizer Bar on Church. 9pm. With DJ Nuxx. **SFBG**



LIVE SHOWS CALENDAR

All shows are free & all ages welcome!
Check Amoeba.com for complete listings...

SAN FRANCISCO:

No shows this week. Check Amoeba.com for upcoming free live shows!

BERKELEY:

THURSDAY • FEBRUARY 18 • 6PM

MIRAH

Mirah's albums are an exploration of the territories beyond lo-fi, aiming to transcend the boundaries of "indie-rock" towards a more meaningful communicative goal. Also catch her with the Noise Pop Festival at the Swedish American Hall in SF on 2/27!

SPECIAL EVENTS!

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THURSDAY, FEB. 18, 7:30PM @ THE BOOKSMITH
Join author Yvonne Prinz, for a special reading & signing at The Booksmith. Featuring an acoustic set by Matthew Edwards of The Music Lovers & accordionist Isaac Bonnell. 1844 Haight St., San Francisco

"A GREAT NIGHT IN THE FILLMORE"
SUNDAY, FEB. 21, 7PM @ YOSHI'S SF
A benefit concert for the California Jazz Foundation hosted by Rita Moreno, featuring performances by John Handy, Bobby Hutcherson, Tuck & Patti, & more!
www.californiajazzfoundation.org

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CD release
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FAR • Stomacher **THU 2/25**
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FRI JUDGEMENT DAY • SCISSORS FOR LEFTY
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MEMORY TAPES • LOQUAT **SAT 2/27**
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TUESDAY FEB. 23

Sketch Tuesdays

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NAKO, OMAR, AND JUSTIN

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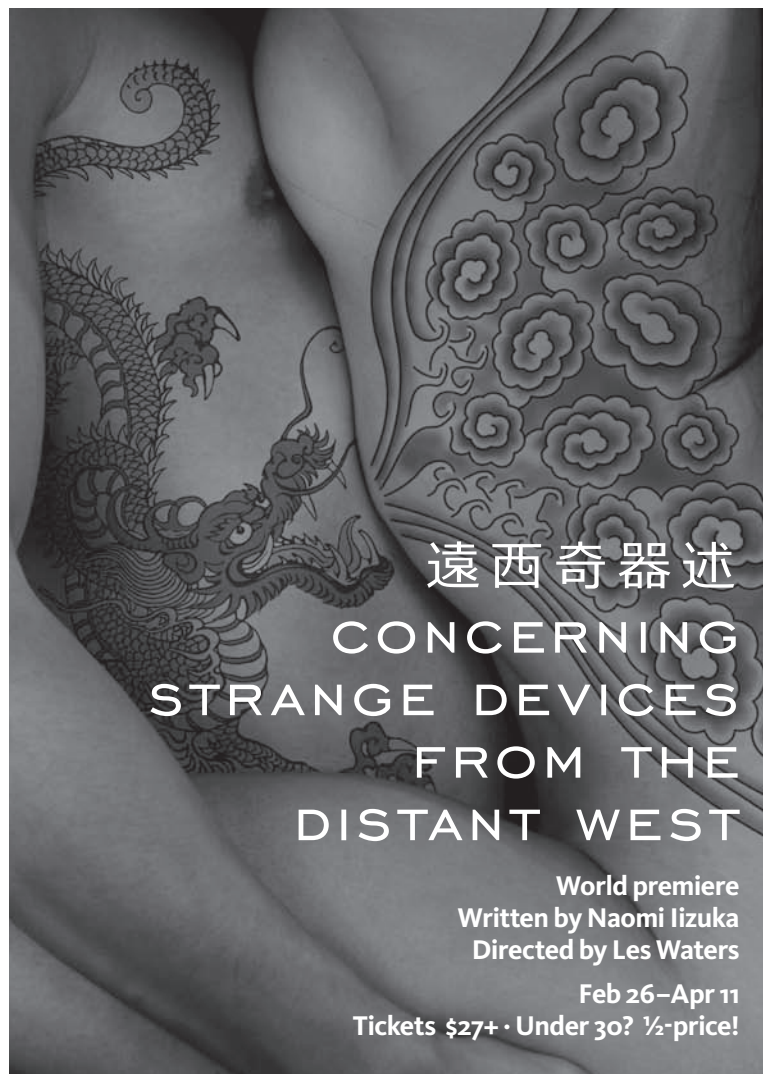
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In *Learn to be Latina*, Carlye Pollack is Hanan, an aspiring pop star pressured to change her Lebanese-American identity.

PHOTO BY CHESHIRE ISAACS

Stage listings are compiled by Molly Freedenberg. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For the complete listings, go to www.sfbg.com.

THEATER

OPENING

Bay One Acts Festival Boxcar Theatre, 505 Natoma; 776-7427, www.threewisemonkeys.org. \$12-\$24. Dates and times vary. Opens

Thurs/18. Runs through March 13. Three Wise Monkeys presents eleven short plays by Bay Area playwrights, including Cris Barth, Stuart Bousel, and Lauren Yee.

The Gilded Thick House, 1695 18th St. www.thegilded.com. \$18-\$30. Opens Thurs/18. Runs Thurs, 7pm; Fri-Sat, 8pm; Sun, 2pm. Through March 7. The Curiouser Group presents a new musical by Reynaldi Lolong. **Mahalia** Lorraine Hansberry Theatre, 450 Post; 474-8800, www.lhtsf.org. \$18-\$40. Previews Thurs/18-Fri/19. Opens Sat/20. Runs Thurs-Sat, 8pm; Sun, 4pm. Through Feb 28. Lorraine Hansberry Theatre presents the inaugural production of Tom Stolz's gospel musical.

Suddenly Last Summer Actors Theatre, 855 Bush; 345-1287, www.actorstheatresf.org.

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STAGE LISTINGS

\$15-\$35. Opens Thurs/19. Runs Thurs-Sat, 8pm. Through March 27. Actors Theatre presents one of Tennessee Williams' finest and most famous plays.

What Just Happened? The Marsh, 1062 Valencia; (800) 838-3006, www.themarsh.org. \$20-\$50. Opens Fri/19. Runs Fri-Sat, 8pm. Through March 13. The Marsh presents Nina Wise's improvisation-based sow about personal and political events which have transpired over the previous 24 hours.

BAY AREA

An Anonymous Story by Anton Chekhov Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, centralworks.org. \$14-\$25. Previews Fri/19. Opens Sat/20. Runs Thurs-Sat, 8pm; Sun, 5pm. Central Works presents a new play adapted from the Chekhov novella.

East 14th Laney College Theatre, 900 Fallon St, Oakl. www.east14thoak.eventbrite.com. \$10-\$50. Opens Fri/19. Runs Fri-Sat, 8:30pm. Through Feb 27. Also at the the Marsh Berkeley in March. Don Reed's solo play returns the Bay Area native to the place of his vibrant, physically dynamic, consistently hilarious coming-of-age story, set in 1970s Oakland between two poles of East 14th Street's African American neighborhood. (Avila) **Learn to be Latina** La Val's Subterranean, 1834 Euclid, Berk. impacttheatre.com. \$10-\$20. Previews Thurs/18-Fri/19. Opens Sat/20. Runs Thurs-Sat, 8pm. Impact Theatre continues its 14th season with the world premiere of Enrique Urueta's play.

ONGOING

Bright River Brava Theater Center, 2781 24th St; (800) 838-3006, thebrightriver.com. Thurs/18-Sat/20, 8pm. From the imagination of Tim Barsky comes a journey through a dystopian uderworld. **Eat, Pray, Laugh!** Off-Market Theaters, 965 Mission; www.brownpapertickets.com. \$20. Wed, 8pm. Through Feb 24. Off-Market Theaters presents stand up comic and solo artist Alicia Dattner in her award-winning solo show.

Fabrik: The Legend of M. Rabinowitz Jewish Theatre, 470 Florida; 292-1233, www.tjt-sf.org. \$20-\$45. Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Feb 28. The Jewish Theatre San Francisco presents a Wakka Wakka Productions presentation of this story of a Polish Jew who immigrated to Norway, told with hand-and-rod puppets, masks, and original music.

Fiorello! Eureka Theatre, 215 Jackson; 392-4400, www.cityboxoffice.com. \$10-\$30. Sat/20, 2pm. The San Francisco Arts Education Project celebrates the ninth year of its musical theater company with three weekend performances of Broadway's Pulitzer Prize winning play.

Loveland The Marsh, 1074 Valencia; 826-5750, www.themarsh.org. \$15-\$50. Sat, 8:30pm; Sun, 7pm. Through April 11. Los Angeles-based writer-performer Ann Randolph returns to the Marsh with a new solo play partly developed during last year's Marsh run of her memorable Squeeze Box. (Avila)

Oedipus el Rey Magic Theatre, Building D, Fort Mason Center; 441-8822, www.magictheatre.org. \$20-\$55. Days and times vary. Through Feb 28. Luis Alfaro transforms Sophocles' ancient tale into an electrifying myth, directed by Loretta Greco. **Pearls Over Shanghai** Hypnodrome, 575 Tenth St.; 1-800-838-3006, www.thrillpeddlers.com. \$30-\$69. Sat, 8pm; Sun, 7pm. Through April 24. Thrillpeddlers presents this revival of the legendary Cockettes' 1970 musical extravaganza.

Red Light Winter Next Stage, 1620 Gough; (800) 838-3006, custommade.org. \$18-\$28. Thurs/18-Sat/20, 8pm. There's a moment in the second act of Red Light Winter that eerily recalls the plotline of Fugard's *Coming Home*, currently playing the Berkeley Rep, but unlike Fugard, playwright Adam Rapp can't help but to ratchet up the despair without tempering it with a shred of hope, and the resultant script comes off more like misery porn than an authentic exploration of the human spirit. (Gluckstern)

Rent Southside Theatre, Fort Mason Center; www.jericaproductions.com. \$25-\$35. Fri/19, 8pm; Sat/20-Sun/21, 2 and 8pm. The Royal Underground presents A Jerica Productions Company rendition of Jonathan Larson's Tony Award and Pulitzer Prize-winning rock opera.

Tick...Boom! Eureka Theatre, 215 Jackson. (800) 838-3006, www.therhino.org. \$15-\$30. Wed-Sat, 8pm; Sun, 3pm. Through Feb 28. Theatre Rhinoceros presents Jonathan Larson's rock musical.

BAY AREA

Coming Home Thrust Stage, Berkeley Repertory

Theatre, 2025 Addison; (510) 647-2917, www.berkeleyrep.org. Tues, 8pm; Wed, 7pm; Thurs-Sat, 8pm; Sun, 2 and 7pm. Through Feb 28. \$33-\$71. Athol Fugard's cautious sequel to *Valley Song* follows Veronica Jonkers (a versatile Roslyn Ruff) to her childhood home in the Karoo, her own small child in tow and little else. (Gluckstern)

The First Grade Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, auroratheatre.org. \$15-\$55. Tues, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through Feb 28. Aurora Theatre Company presents the world premiere of Joel Drake Johnson's new play.

DANCE

Akram Khan Company YBCA, 700 Howard; 978-2787, ybca.org. Thurs-Sat, 8pm. \$22-\$27. YBCA presents *bahok*, a profound meditation on national identity.

"The Butterfly Lovers" Palace of Fine Arts

Theatre; 392-4400, www.cityboxoffice.com. Wed, 7:30pm. \$35-\$70. Chinus Cultural Productions and China Arts and Entertainment Group present the U.S. premiere of China's *Romeo and Juliet*, performed by the Beijing **Dancemakers' Forum** San Francisco Conservatory of Dance, 301 Eighth St. Sun, 2pm. Free. Alyce Finwall Dance Theater hosts this workshop and showing of works-in-progress. **"It Never Gets Old"** The Garage, 975 Howard; (510) 684-4294, dancetheatershannon.org. Thurs, 7pm. \$25-\$250. Dance/Theater Shannon presents an evening length performance exploring how different relationships provide context to intentions of touch.

"When Dreams are Interrupted" City Hall Rotunda. Wed, noon. Through Feb 24. Purple Moon Dance Project presents a special performance of this inspiring work about the forced removal of Japanese Americans in San Francisco.

PERFORMANCE

"All Star Magic & More" SF Playhouse, Stage 2, 533 Sutter; 646-0776, www.comedyon-the-square.com. Sun, 7pm. Ongoing. Magician RJ Owens hosts the longest running magic show in San Francisco.

"Barbary Coast Comedy" Shine, 1337 Mission. www.barbarycoastcomedy.com. Sun, 7:30pm. Ongoing. \$5. The popular weekly production spotlights the best comedians in the Bay Area.

City Solo Off-Market Theaters, 965 Mission. www.brownpapertickets.com. Sun, 7pm. \$20. Off-Market Theaters presents an all new show featuring a culturally diverse collection of the finest solo artists in the Bay Area.

"Cora's Recipe for Love" EXIT Theatre, 156 Eddy; 673-3847, www.theexit.org. Fri-Sat, 8pm. \$15-\$25. Sean Owens' wacky alter ego returns to address love and longing through the eyes of Gas and Gulp regulars.

"Fauxgirls!" Kimo's Penthouse Lounge, 1351 Polk; 885-4535, www.fauxgirls.com. Sat, 10pm. The producers of *En Drag* present this female impersonation revue.

"Happy Forever: The Life and Death of an Italian Cat" Dark Room Theater, 2263 Mission; 401-7987. Tues, 7, 8, and 9pm. \$10. Dark Room Theater presents a play by Spy Emerson and narrated by Hal Robins.

"Hot Summer Night" Eureka Theatre, 215 Jackson. www.therhino.org. Mon, 7pm. Donations accepted. Theatre Rhinoceros and Grooviness Productions presents a reading of Jerry Metzker's impertinent and queerified adaptation of Shakespeare's *Midsummer Night's Dream*.

"Kids of Emily and Walt" Make-Out Room, 3225 22nd St; 647-2888, www.makeoutroom.com. Thurs, 7pm. Jack Foley, Sharon Doubiago, Whitman McGown, Margery Snyder, Marvin Hiemstra, and Ingrid Keir present a night of poetry and music honoring Walt Whitman and

Emily Dickinson.

"Le Petit Mort: The Sex Show" Verdi Club, 2424 Mission; 861-9199, www.verdiclub.net. Mon, 7pm. \$15-\$25. Porchlight presents stories from Bawdy Storytelling Series maven Dixie de La Tour and more.

"No Holds Barrio" Magic Theatre, Fort Mason Center; 441-8822, www.magictheatre.org. Fri, 10pm. \$25. Luis Alfaro performs an evening of poetry, performance, and tequila slamming.

PianoFight Studio 250 at Off-Market, 965 Mission; www.painofight.com. Mon, 8pm. Through March 29. \$20. The female-driven variety show *Monday Night ForePlays* returns with brand new sketches, dance numbers, and musical performances.

"Unscripted: unscripted" Off-Market Theater, Studio 205, 965 Mission; 869-5384, www.unscripted.com. Thurs-Sat, 8pm. Through March 13. The Un-Scripted Theater Company kicks off its eighth season with an improvised improv show. **SFBG**



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SFBG.COM/STAGE LISTINGS 39

There are lots of places in San Francisco selling fancy drinks in well-designed rooms. But going to Residence still feels like visiting friends. I wouldn't be embarrassed to order the cheap whiskey, but I might be inspired to get the Manhattan instead.

— from “The new Amber: Can you go home again?”
by Molly Freedenberg, posted on the Pixel Vision blog

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EVENT LISTINGS



Hear historian Bertrand M. Patenaude discuss the fascinating last days of revolutionary Leon Trotsky at the Mechanics Institute on Thurs/18. While living in exile in Mexico City before his assassination, Trotsky stayed at the home of painter Frida Kahlo, with whom he had an affair.

Events listings are compiled by Paula Connelly. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 17

LGBT Job Fair SF LGBT Center, 1800 Market, SF; (415) 865-5555. 11am, free with registration at jobfair.sfcenter.org. All levels of job seekers are welcome at this Bay Area diversity LGBT workforce recruitment event.

THURSDAY 18

Trotsky: Downfall of a Revolutionary Mechanics' Institute, 57 Post, SF; (415) 393-0100. 6pm, \$12. Hear Stanford University lecturer and author Bertrand M. Patenaude discuss the dark and tumultuous last days of revolutionary Leon Trotsky in Mexico, while hiding from Stalin's secret police.

BAY AREA
“Teaching What Really Happened” First Unitarian Church of Oakland, 685 14th St., Oak.; (510) 601-0182 ext. 302. 7pm, \$10-15 sliding scale. Hear author James W. Loewen discuss his new book *Teaching What Really Happened: How to avoid the tyranny of textbooks and get students excited about history*, a book that attempts to overturn myths and misinformation that pass for U.S. history.

FRIDAY 19

California Media in Crisis Commonwealth Club, 2nd floor, 595 Market, SF; (415) 597-6700. Noon, \$15. Hear a panel of experts from New American Media, Oakland Tribune, Los Angeles Times, and more discuss “Who will hold California institutions accountable” at a time when traditional media is in a state of crisis.

SATURDAY 20

Jamaica Dyer Cartoon Art Museum, 655 Mission, SF; (415) CAR-TOON. Noon, free. Hear Bay Area native Jamaica Dyer talk about cartooning and view some of her work, including her recent book *Weird Fishes* about two outsider kids coming to terms with their identities.
Found Art Workshop Meet at Mina Dresden

Gallery, 312 Valencia, SF; (415) 863- 8312. 10am, \$40. Learn how to reuse, reimagine, and repurpose found objects with artists Truong Tran, who will begin by discussing his own process followed by a treasure hunt throughout the streets and thrift stores in the Mission.

BAY AREA

“Art of Revolution” Joyce Gordon Gallery, 406 14th St., Oak.; (510) 465-8928. Sat. and Sun. 3pm, \$5-10 sliding scale. In honor of Black History Month hear featured poets Tureeda Mikell as the storyteller, Michael Lange as Malcolm X, Dough Howerton performing readings from “Firing Banks and Moving Targets”, and Charles Dubois performing the “History of the Black Panther Party”.

“Do It for Haiti” NIMBY, 8410 Amelia, Oak.; (510) 633-0506. 2pm, \$10. Enjoy live music, art installations, and performances at this benefit and clothing drive for Bay Area organizations working in Haiti. Donations of summer clothing for children and adults welcome.

SUNDAY 21

Evolutionary Biology Today Humanist Hall, 390 27th St., Oak.; (510) 681-699. 1pm, \$5 suggested donation. In honor of Darwin Day, attend this talk led by evolutionary biologist David Seaborg on what science knows today about adaptation, the evolution of altruistic behavior, sexuality and mating behavior, mass extinctions, and more.

Pour 'em Party Milk Bar, 1840 Haight, SF; (415) 387-6455. 8pm, \$10. Celebrate the Jewish holiday of Purim with Heeb Magazine at this party featuring a photo booth with costumes, live music, DJs, and a burlesque performance by Kitten on the Keys.

WordUp Wine Tasting Fort Mason Center, Conference Center, Beach at Laguna, SF; (415) 626-7512 ext. 107. 2pm, \$50. Meet artisan winemakers from the Richmond, Presidio, Marina, Excelsior, and more and enjoy handcrafted wines, hors d'oeuvres, and a silent auction. All proceeds to benefit the Neighborhood Library Campaign.

BAY AREA

Try! Magazine 21 Grand, 416 25th St., Oak.; newyipes.blogspot.com. 6pm, \$10. Attend this fundraiser for Try! Magazine, celebrating their first two years as a voice for the Bay Area writing community. Featuring presentations from past issues by readers, DJs, drinks, and plenty of things to look at, listen to, and purchase.

MONDAY 22

Community Benefit Districts AIA San Francisco, Suite 600, 130 Sutter, SF; (215) 546-4128 to RSVP. Noon, free. Attend this Next American City lecture titled, “Community Benefit Districts: The Future of San Francisco Development?,” featuring a panel discussion with planning and development professionals that will explore what implications CBDs may have beyond streetscape improvement and beautification.
Joseph Stiglitz Commonwealth Club, 2nd floor, 595 Market, SF; (415) 597-6700. 6pm, \$18. Hear Nobel Prize winner and economist Joseph Stiglitz speak about restoring the balance between markets and governments and addressing the inequalities of the global financial system.

TUESDAY 23

Reimagining Market Street San Francisco Planning and Urban Research, 654 Mission, SF; (215) 546-4128. 6pm, \$20. Take part in this interactive design collaboration from Next American City, SPUR, and the American Institute of Architecture titled, “Reimagining Market Street: Creating our own Champs-Élysées.” Participants will discuss what it takes to make a great street before breaking into groups facilitated by leaders in local public space projects, transit, public art, bike activism, and more. **SFBG**

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SINGLES PARTIES

- FEB 19** Friday Night Fever Dance, San Rafael
- FEB 20** Haiti Relief Singles Ball, Santa Clara
- FEB 25** North Bay Cougar Mixer, Santa Rosa
- FEB 26** Match Your Key Dance, Walnut Creek
- FEB 27** Solid Gold Dance, San Francisco
- MAR 2** Young at Heart Mixer with Live Music, Menlo Park
- MAR 5** Singles Soiree & Seminar, San Mateo
- MAR 6** Young Single Professionals Mixer, San Francisco
- MAR 9** An Evening at Trader Vics, Emeryville
- MAR 12** Cougar Match Your Key Dance, Palo Alto
- MAR 16** St Patrick's Eve Mixer, San Rafael
- MAR 19** Welcome Spring Dance, Mountain View
- MAR 27** Wine Tasting & Dance Party, Lafayette

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GUARDIAN



Demi Moore and Parker Posey play sisters in *Happy Tears*, out Fri/19. | PHOTO BY JOHN BAER

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Erik Morse, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. The film intern is Peter Galvin. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide. Due to the Presidents' Day holiday, theater information was incomplete at presstime.

SF INDIEFEST

The 12th San Francisco Independent Film Festival runs through Thurs/18 at the Roxie, 3117 16th St, SF. For tickets (most shows \$11), visit www.sfindie.com. All times pm.

WED/17

Down Terrace 7:15. *No One Knows About Persian Cats* 7:15. *Godspeed* 9:30. *At the Foot of a Tree* 9:30.

THURS/18

Art of the Steal 7:15. TBA 7:15. *Harmony and Me* 9:30. TBA 9:30.

OPENING

» **“Academy Award-Nominated Short Films: Animated”** Just because it’s animation doesn’t mean it’s just for kids. Like the live-action Oscar-nominated shorts, this year’s animated selections have got range, from the traditionally child-friendly to downright vulgar. Skewing heavily towards CG fare, the shorts vary from a Looney Tunes-style chase for an elderly woman’s soul (*The Lady and the Reaper*) to the Wallace and Gromit BBC special, *A Matter of Loaf and Death*. Most entertaining by far is *Logorama*, an action-packed tale set in a world populated by familiar trademarked logos. Any film that casts the Michelin man as a garbage-mouthed cop on the case of a renegade Ronald McDonald deserves to win all the awards in the universe. (1:35) (Galvin)

» **“Academy Award-Nominated Short Films: Live Action”** Aren’t you tired of wondering what all the fuss is about when the Academy awards their Oscar for Best Short? In an effort to give audiences a chance to play along, Shorts International is screening these less-seen works together. Though one or two of the five nominated films threaten to adhere to the Academy’s penchant for either heartbreaking or heartwarming, the majority are surprisingly oddball picks. Perhaps most odd of all is Denmark/U.S. submission *The New Tenants*. Feeling a tad forced but no less funny for it, *Tenants* draws on celebrities like Vincent D’Onofrio and comedian Kevin Corrigan to bring life to this surreal adaptation by Anders Thomas Jensen (2006’s *After the Wedding*). My pick would be Sweden’s gloriously goofy *Instead of Abracadabra*, which stars a stay-at-home slacker as he puts on a magic show for his father’s birthday. Obviously, some selections are going to be better than others, but hey, they’re shorts. If you don’t like one, just wait

10 minutes and you’ll find yourself somewhere completely different. (1:35) (Galvin)

Happy Tears Director Mitchell Lichtenstein’s second film attempts to take on the family drama in the similarly warped fashion that his 2007 debut *Teeth* skewed the horror genre. Unfortunately, his thoroughly offbeat humor continues to be as much of a liability as a asset, and in this case the genre isn’t nearly as forgiving of clumsiness. Parker Posey and Demi Moore star as dissimilar sisters tasked with caring for their father (Rip Torn), who copes with dementia. Posey turns in an animated performance that will gain her as many fans as it alienates, and Moore is surprisingly pleasant as a level-headed hippie. As the sisters interrogate a flighty nurse (Ellen Barkin) who may or may not be a crackhead, clean up after their incontinent father, and dig for treasure in the backyard, the restless plot creates a murky mix of flat humor, heavy drama and conventional whimsy. A subplot involving Posey’s fiance dealing with the legacy of his famous father’s art feels tangential, but may provide the most autobiographical moments in the film. The title *Happy Tears* is borrowed from the record-selling 1964 painting and Lichtenstein is indeed the son of legendary pop-art painter Roy Lichtenstein. Perhaps these moments function as catharsis for the director, but until he learns to better manage his impulses, his films will continue to be more awkward than funny. (1:36) (Galvin)

» **Leonard Cohen: Live at the Isle of Wight 1970** The dawn of the Me Decade saw the largest-ever music festival to that date —albeit one that was such a logistical, fiscal and hygienic disaster that it basically killed the development of similar events for years. This was the height of “music should be free” sentiments in the counterculture, with the result that many among the estimated six to eight hundred thousand attendees who overwhelmed this small U.K. island showed up without tickets, refused to pay, and protested in ways that included tearing down barrier walls and setting fires. It was a bummer, man. But after five days of starry acts often jeered by an antsy crowd —including everyone from Joni, Hendrix, Dylan, Sly Stone, the Who and the Doors to such odd bedfellows as Miles Davis, Tiny Tim, Voices of East Harlem, Supertramp, and Gilberto Gil — Canadian troubador Cohen appeared at 4 a.m. on a Monday to offer balm. Like director Murray Lerner’s 1995 *Message to Love*, about the festival as a whole, this footage has been shelved for decades, but it bounces right back from the dead — albeit soothingly. Cohen seems blissed out, pupils like black marbles, his between-song musings are as poetical as those fascinating lyrics, and his voice is suppler than the rasp it would soon become. Kris Kristofferson, Judy Collins, Joan Baez, and bandmate Bob Johnson offer reflections 40 years later. But the main attraction is obviously Cohen, who is magnetic even if an hour of (almost) nothing but ballads reveals how stylistically monotone his song-writing could be. (1:04) *Roxie*. (Harvey)

CONTINUES ON PAGE 42 »

The New York Times

Critic's Pick

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OPENS IN THEATRES ON FRIDAY, FEBRUARY 26!

SFBG.COM/FILM LISTINGS 41

OPENING
CONT. »

» **The Most Dangerous Man in America: Daniel Ellsberg and the Pentagon**

Papers For many, Daniel Ellsberg is a hero — a savior of American First Amendment rights and one of the most outspoken opponents of the Vietnam war. But as this documentary (recently nominated for an Academy Award) shows, it's never an easy decision to take

on the U.S. government. Ellsberg himself narrates the film and details his sleepless nights leading up to the leak of the Pentagon Papers — the top secret government study on the Vietnam war — to the public. Though there are few new developments in understanding the particulars of the war or the impact the release of the Papers had on ending the conflict, the film allows audiences to experience the famous case from Ellsberg's point of view, adding a fresh and poignantly human element to the events; it's a political documentary that plays more like a character drama. Whether you were there when it happened or new to the story, there is something to be appreciated from this tale of a man who fell out of love with his country and decided to do something about it. (1:34) (Galvin)

My Son, My Son, What Have Ye Done See "Ain't No Guana." (1:31) *Castro*.

» **North Face** You'll never think of outerwear the same way again — and in fact you might be reaching for your fleece and shivering through the more harrowing climbing scenes of this riveting historical adventure based on a true tale. Even those who consider themselves less than avid fans of outdoor survival drama will find their eyes frozen, if you will, on the screen when it comes to this retelling/re-envisioning of this story, legendary among mountaineers, of climbers, urged on by Nazi propaganda, to tackle the last "Alpine problem." At issue: the unclimbed north face of Switzerland's

Eiger, a highly dangerous and unpredictable zone aptly nicknamed "Murder Wall." Two working-class friends, Toni Kurz (Benno Fürmann of 2008's *Jerichow*) and Andi Hinterstoisser (Florian Lukas) — here portrayed as climbing fiends driven to reach summits rather than fight for the Nazis — take the challenge. There to document their achievement, or certain death, is childhood friend and Kurz's onetime sweetheart Luise (Johanna Wokalek, memorable in 2008's *The Baader Meinhof Complex*), eager to make her name as a photojournalist while fending off the advances of an editor (Ulrich Tukur) seeking to craft a narrative that positions the contestants as model Aryans. But the climb — and the Eiger, looming like a mythical ogre — is the main attraction here. Filmmaker Philipp Stölzl brings home the sheer heart-pumping exhilaration and terror associated with the sport — and this specific, legendarily tragic climb — by shooting in the mountains with his actors and crew, and the result goes a way in redeeming an adventure long-tainted by its fascist associations. (2:01) *Smith Rafael*. (Chun)

Shutter Island Martin Scorsese directs Leonardo DiCaprio in this adaptation of the Dennis Lehane novel, a mystery set at an isolated 1950s insane asylum. (2:18)

ONGOING

Avatar (2:42)
The Blind Side (2:06)
The Book of Eli (1:58)
Broken Embraces (2:08) *Smith Rafael*.
Crazy Heart (1:51)
Creation (1:58)
Dear John (1:48)
District 13: Ultimatum (1:41)
Edge of Darkness (1:57)
» **An Education** (1:35) *Smith Rafael*.
» **Fantastic Mr. Fox** (1:27)
» **Fish Tank** (2:02) *Smith Rafael*.

44 Inch Chest (1:34)
From Paris with Love (1:35)
The Hurt Locker (2:11)
» **The Imaginarium of Doctor Parnassus** (2:02)
Invictus (2:14)
It's Complicated (2:00)
» **The Last Station** (1:52)
Legion (1:40)
The Lovely Bones (2:15) (Harvey)
Me and Orson Welles (1:54)
Nine (2:00)
» **Percy Jackson and the Olympians: The Lightning Thief** It would be easy to dismiss *Percy Jackson and the Olympians: The Lightning Thief* as an unabashed Harry Potter knock-off. Trio of kids with magic powers goes on a quest to save the world in a Chris Columbus adaptation of a popular young adult series — sound familiar? But *The Lightning Thief* is sharp, witty, and a far cry from Columbus' joyless adaptation of *Harry Potter and the Sorcerer's Stone* (2001). Logan Lerman stars as Percy Jackson, the illegitimate son of Poseidon and Catherine Keener. Once he learns his true identity at Camp Half-Blood, he sets off on a quest with his protector, a satyr named Grover, and potential love interest Annabeth, daughter of Athena. Along the way, they bump into gods and monsters from Greek mythology — with a twist. Think Percy using his iPhone to fight Medusa (Uma Thurman), or a land of the Lotus-Eaters disguised as a Lady Gaga-blasting casino. A worthy successor to *Harry Potter*? Too soon to say, but *The Lightning Thief* is at least a well-made diversion. (1:59) (Peitzman)
» **Precious: Based on the Novel Push** By Sapphire (1:49)
» **Saint John of Las Vegas** (1:25)
» **A Serious Man** (1:45)
» **Sherlock Holmes** (2:20)
A Single Man (1:39)

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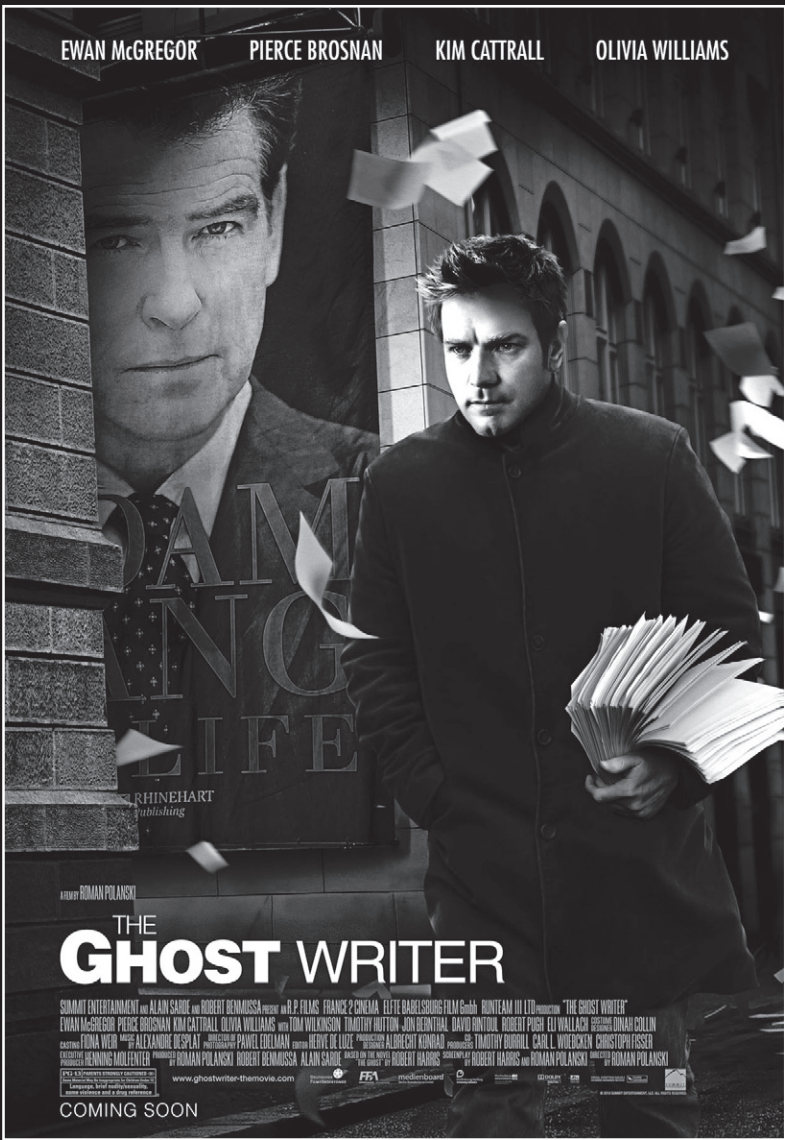
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Interweaving live performances from a benefit concert, Jim Granato's award-winning documentary is a unique travelogue, raising issues of friendship, self-preservation, identity, health care, indie rock and, most notably, organ donation.


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Terribly Happy
(1:42)

Up in the Air (1:49)

Valentine's Day Genre moviemaking loves it a gimmick — and nothing gets more greeting-card gimmicky or sell-by-date corny than the technique of linking holidays and those mandatory date nights out. You're shocked that nobody thought of this chick flick notion sooner. *Valentine's Day* is no *My Bloody Valentine* (1981, 2009) — it aspires to an older, more yupscale lady's choice-crowd than the screaming teens that are ordinarily sought out by horror flicks. And its A-list-studded cast — including Oscar winners Julia Roberts, Jamie Foxx, and Kathy Bates as well as seemingly half of *That '70s Show*'s players — is a cut above TV tween starlets' coming-out slasher slumber parties. It partly succeeds: bringing Valentine's haters into the game as well as lovers is a smart play (although who believes that the chic-cheek-bones-and-fulsome-lips crew of Jessica Biel and Jennifer Garner would be dateless on V-Day?), and the first half is obviously structured around the punchlines that punctuate each scene — a winning if contrived device. Juggling multiple storylines with such a whopping cast lends an *It's a Mad Mad Mad Mad World* (1963) quality to the Jessica- and Taylor-heavy shenanigans. And some tales get a wee bit more weight than others (the charisma-laden scenes with Bradley Cooper and Roberts cry out for added screen-time), creating a strangely lopsided effect that

adds unwanted tedium to an affair that should be as here-today-gone-tomorrow as a Whitman's Sampler. (1:57) (Chun)
When in Rome (1:31)

The White Ribbon
(2:24)

The Wolfman Remember 2000's *Hollow Man*, an update of 1933's *The Invisible Man* so over-the-top that it could only have been brought to you by a post-*Starship Troopers* (1997) Paul Verhoeven? Fear not, Lon Chaney, Jr. fanclub members — *The Wolfman* sticks fairly true to its 1941 predecessor, setting its tale of a reluctant lycanthrope in Victorian England, where there are plenty of gypsies, foggy moors, silver bullets, angry villagers, and the like. Benicia Del Toro plays Lawrence Talbot, who's given an American childhood backstory to explain his out-of-place stateside accent (and a Mediterranean-looking mother to make up for the fact that he's supposed to be the son of Anthony Hopkins). Soon after returning to his estranged father's crumbling manor, Lawrence is chomped by a you-know-what. Next full moon, Lawrence realizes what he's become; murderous rampages and much angst ensue. (He's kind of like the Incredible Hulk, except much hairier). Director Joe Johnston (a tech whiz who worked on the original *Star Wars* movies, and helmed 2001's *Jurassic Park III*), doesn't offer much innovation on the werewolf legend (or any scares, for that matter). But the effects, including transformation scenes and claw-tastic gore, are predictably top-notch.

(2:05) (Eddy)
The Young Victoria (1:40)
Youth in Revolt (1:30)

REP PICKS

“For the Love of It: Seventh Annual Festival of Amateur Filmmaking” See “Playtime.”

Pacific Film Archive.

La Maison de Himiko The second of two Isshin Inudou films screening at Viz Cinema, this 2005 entry is more assured and professional than previous offering *Josee, the Tiger, and the Fish* (2003). It carries similar trademarks — being prone to wandering and dilly-dallying — but at least it's willing to make bold statements. A struggling receptionist follows the promise of money to a part-time position in a gay nursing home, forcing a confrontation with her estranged father who founded it. The characters that inhabit the home are exceedingly colorful, each with his own air of mystery, and none more than the head caretaker, played skillfully by Jô Odagiri. At once affecting and obvious, celebratory and critical, *La Maison de Himiko* plays a hard game and hits more than it misses. Moments of quirky comedy are reminiscent of the work of Katsuhito Ishii (2004's *The Taste of Tea*) and Inudou's past experience as a director of Japanese commercials has a pleasant effect on the crisp cinematography. (2:11) *Viz Cinema.* (Galvin) **SFBG**

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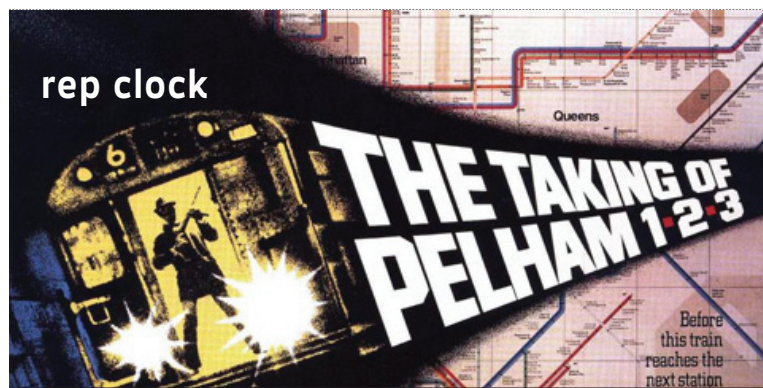


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The Taking of Pelham One Two Three (the 1974 original, not last year's remake) plays the Mechanics' Institute's "Reel Criminals" series.

Schedules are for Wed/17–Tues/23 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$5-6. "OpenScreening," Thurs, 8. For submission info, contact atopenscreening@atasite.org. "Birgit Ulher, Gino Robair, and Bill Hsu: An Evening of Electroacoustical Audio-Visual Improvisations," Fri, 8. "Other Cinema:" **Nausicaa: Tales of the Valley of the Wind** (Packard), plus other Damon Packard films, Sat, 8:30. San Francisco Bay Area Chapter of the US National Committee for the United Nations Development Fund for Women presents: **Thing With No Name** Sun, 7.

BRIDGE 2010 Geary, SF; www.peacheschrist.com. \$13. "Midnight Mass:" **Teen Witch** (Walker, 1989), Sat, midnight.

CAFÉ OF THE DEAD 3208 Grand, Oakl; (510) 931-7945. Free. "Independent Filmmakers Screening Nite," Wed, 6:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-10. •**Monty Python's The Meaning of Life** (Jones, 1983), Wed, 2:35, 7, and **The Adventures of Baron Munchausen** (Gilliam, 1988), Wed, 4:3, 9:85. **A Single Man** (Ford, 2009), Thurs, 2:30, 4:35, 7, 9:05. **My Son, My Son, What Have Ye Done** (Herzog, 2009), Feb 19-25, 7, 9:15 (also Fri/19-Sun/21 and Feb 24, 2:30, 4:45).

CHRISTOPHER B. SMITH RAFAEL FILM CENTER

1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-10. **Broken Embraces** (Almodóvar, 2009), call for dates and times. **An Education** (Scherfig, 2009), call for dates and times. **Fish Tank** (Arnold, 2009), call for dates and times. **That Evening Sun** (Teems, 2009), Wed-Thurs, call for times. **North Face** (Stölzl, 2008), Feb 19-25, call for times. "2010 Oscar Nominated Short Films," Feb 19-25, call for times.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **Comandante** (Stone, 2003), Wed, 7:30.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "CinemaLit Film Series: Reel Criminals — The Heist:" **The Taking of Pelham One Two Three** (Sargent, 1974), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "Film 50: History of Cinema:" **Spellbound** (Hitchcock, 1945), Wed, 3. "African Film Festival:" **Wrestling Grounds** (Ndiaye, 2006), Wed, 7; **Prince of Broadway** (Baker, 2008), Thurs, 7:30. "Masters of Asian Cinema: Yasujiro Ozu and Hou Hsiao-Hsein:" **That Night's Wife** (Ozu, 1930), Fri, 7; **A City of Sadness** (Hou, 1989), Sat, 8. "The Kids Are Alright: Post-Fifties Musicals and the Rise of Youth Culture:" **Bye Bye Birdie** (Sidney, 1963), Fri, 8:30; **Hair** (Forman, 1979), Sun, 5:30. "Before 'Capraesque': Early Frank Capra:" **The Way of the Strong** (1928), Sat, 6:30. "For the Love of It: Seventh Annual Festival of Amateur Filmmaking," Sun, 3. "Alternative Visions: Three

by Nathaniel Dorsky," Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$6-10. **Brothers** (Sheridan, 2009), Wed-Thurs, 7, 9:20. **Harmony and Me** (Byington, 2009), Fri-Mon, 7:15, 9:15 (also Sat-Sun, 2, 4). **The Yes Men Fix the World** (Ollman, Price, and Smith, 2009), Feb 23-24, 7:15, 9:15 (also Feb 24, 2).

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. San Francisco Independent Film Festival, Wed-Thurs. See film listings. "BikePorn3," Fri-Sat, 11:20.

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; www.sfppl.org. Free. "The Story of India:" **Ages of Gold/Meetings of Two Oceans** (2007), Thurs, noon. Large-screen video presentation.

VICTORIA 2961 16th St, SF; www.sfcinema.org. "Apparent Motion: Program One," Sat, 3; "Program Two," Sat, 8; "Program Three," Sun, 1; "Program Four," Sun, 6.

VIZ CINEMA New People, 1746 Post, SF; www.newpeopleworld.com/films. \$10-25. **Josee, the Tiger and the Fish** (2003), Wed-Thurs, call for times. **La Maison De Himiko** (2005), Feb 18-March 4, call for times.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$6-8. "Freaks, Punks, Skanks, and Cranks:" "Target Video Presents: San Francisco Punks," Thurs, 6, 8, 10; "Target Video Presents: Survival Research Laboratories Performance Films," Sat, 7, 9. **SFBG**

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ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT

The following person is abandoning the business name **Service**, 581 25th Ave., San Francisco, CA 94121. Dieri Liu, 581 25th Ave., San Francisco, CA 94121. This business was conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Dieri Liu. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Wong on January 22, 2010. **February 3, 10, 17, 24, 2010. L#35313.**

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT

The following person is abandoning the business name **Bay Mobile Detailing**, 581 25th Ave., San Francisco, CA 94121. Dieri Liu, 581 25th Ave., San Francisco, CA 94121. This business was conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Dieri Liu. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Wong on January 22, 2010. **February 3, 10, 17, 24, 2010. L#35314.**

ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT

The registrant listed below have abandoned the use of the fictitious business name **Red & Burgundy**, 771A 45th Ave, San Francisco, CA 94121. The fictitious business name was filed in the County of San Francisco under File# 0310239 on: 3/20/2008. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): Jennifer M Forester and Cade S Peterson, 771A 45th Ave, San Francisco, CA. 94121. This business was conducted by a general partnership. Signed Jennifer Patankar. Dated: January 29, 2010, Mariedyne L. Argente, Deputy County Clerk. **#113035. February 3, 10, 17 and 24, 2010.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0324686-00 The following person is doing business as **Eyegotchka Photography**, 14 B Hill St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/20/09. Signed Eric Politzer. This statement was filed by Mariedyne L. Argente on December 31, 2010. **#35002. January 27, February 3, 10 and 17, 2010.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0325414-00 The following person is doing business as **LUNA BOUTIQUE**, 3615 Sacramento St., San Francisco, CA 94118. Spaulding Partners LLC, 3615 Sacramento St., San Francisco, CA 94118. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 2/4/10 Signed Christina Spaulding. This statement was filed by Maribel Jaldon on February 4, 2010. **#35316. February 17, 24, March 3 and 10, 2010.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0325492-00 The following person is doing business as **Complete Home Keepers**, 739 Haight St #104 San Francisco, CA 94117. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Emanuel Salinas. This statement was filed by Florence Siu on February 9, 2010. **#113037. February 17 and 24, March 3 and 10, 2010.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0325541-00 The following person is doing business as **Clare’s Deli**, 3505 B 17th St San Francisco, CA 94110. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Clare Hulme. This statement was filed by Karen J. Hong Yee on February 10, 2010. **#113039. February 17 and 24, March 3 and 10, 2010.**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC-10-546610. SUPERIOR COURT, 400 McAllister St. Room 103 San Francisco, CA 94102. PETITION of Debra Ellen Reynolds for change of name. TO ALL INTERESTED PERSONS: Petitioner **Clara Lee Jacob** filed a petition with this court for a decree changing names as follows: Present Name: Clara Lee Jacob Proposed Name: **Linda Rae Benson-Carter**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: April 20, 2010. Time: 9:00 AM room ñ 218 2nd Floor. Signed by James J McBride, Presiding Judge on February 10, 2010. Endorsed Filed Superior Court County of San Francisco on February 10, 2010 by Gordon Park-Li, Clerk, Param Natt, Deputy Clerk. **Publication date(s): February 17 and 24, March 3 and 10, 2010. L#113038**

SUMMONS Case No. CGC-08-479954,

Second Amended Complaint **Notice to Defendant** JEAN PRAWIRA and **DOES 1 to 10 inclusive. You are being sued by Plaintiff McColl Gilmore, Jr. NOTICE!** You have been sued. The court may decide against you without your being heard unless you respond within 30 days. Read the information below. You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money, and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. NOTE: The court has a statutory lien for waived fees and costs on any settlement or arbitration award of \$10,000 or more in a civil case. The court’s lien must be paid before the court will dismiss the case. Address of the court: 400 McAllister St., San Francisco CA 94102-4512 The name, address, and telephone number of Plaintiff’s attorney is Peter H. Liederman, 1301 Clay St. Suite 600, Oakland CA 94612.(510) 681-6916. **#113041 February 17 and 24, March 3 and 10, 2010**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0324973-00 The following person is doing business as **Fusion**, 1714C Marina Ct San Mateo, CA 94403. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Pedro E Zerpa. This statement was filed by Mariedyne L. Argente on January 15, 2010. **#113036. February 10, 17 and 24, March 3, 2010.**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.

Date of Filing Application: January 14, 2010. To Whom It May Concern: The name of the applicant is: **DDR PARTNERS INC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 645 5th STREET, San Francisco, CA 94107-1516. Type of license applied for: 57- SPECIAL ON-SALE GENERA. Publication date: **January 27, 2010. L#35001.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0325031-00 The following person is doing business as **Sunset Animal Care**, 1346 41st Ave Apt# 2 San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/19/10. Signed Ryan Keeler. This statement was filed by Maribel Jaldon on January 19, 2010. **#113033. February 3, 10, 17 and 24, 2010.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0325052-00 The following person is doing business as **HELEN BEAUTY SKIN CARE**, 1930 Ocean Avenue, San Francisco, CA 94127. Helen Qunying He, 2363 25th Avenue, San Francisco, CA 94116. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date February 20, 2010. Signed Helen Qunying He. This statement was filed by Magdalena Zevallos on January 20, 2010. **#355042. Publication Dates: January 27 and February 3, 10, 17, 2010.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0325054-00 The following person is doing business as **Union Street Dermatology**, 1612 Union St San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/10. Signed Elias Michael. This statement was filed by Mariedyne L. Argente on January 20, 2010. **#113031. January 27, February 3, 10 and 17, 2010.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0325281-00 The following person is doing business as **Red & Burgundy**, 380 Monterey Blvd #101 San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/29/10. Signed Jennifer Patankar. This statement was filed by Mariedyne L. Argente on January 29, 2010. **#113034. February 3, 10, 17 and 24, 2010.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0325400-00 The following person is doing business as **HYMAN IP LAW**, 1241 Green St., San Francisco, CA 94109. Lawrence J. Hyman, 1241 Green St., San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A Signed Lawrence J. Hyman. This statement was filed by Magdalena Zevallos on February 3, 2010. **#35315. February 10, 17, 24 & March 3, 2010.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0325409-00 The following person is doing business as **#1 Search Fire Marketing**, 1214 Funston Ave San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/28/10. Signed Aaron B Chan. This statement was filed by Magdalena Zevallos on February 4, 2010. **#113040. February 17 and 24, March 3 and 10, 2010.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0325466-00 The following person is doing business as **WAYWARD SEAMSTRESS**, 267 South Van Ness, San Francisco, CA 94103. Alice Jane Clemans, 267 South Van Ness, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Alice J. Clemans. This statement was filed by Maribel Jaldon on February 8, 2010. **#35317. February 17, 24, March 3, & 10, 2010.**

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10 & 8 YEAR OLD

Rowdy and his big sister Mindy have run into some rough times over the years. The first part of their life was spent living mostly outside - although they were surrounded by other dogs, kitties, birds and young children. Their family recently lost their home, and reluctantly relinquished these two sweets to one of our partner rescues. We brought them here to give them some spotlight time, and a chance at finding a loving home to settle back into. It is imperative that they stick together - they've been through thick and thin together, and to see them separated would break not only our, but their hearts. Gentle Rowdy depends on his big sis to comfort and guide him, as he is a bit shy about new places and people. Mindy is certainly the more out going of the pair - as she's the wise and experienced lady. These two enjoy long naps, a slow walk around the neighborhood, followed by perhaps another long nap. Stuffy toys and chewy treats are their favorites, but not to be outdone by a good squeaky toy. The affection these two share is obvious from the moment you meet them - they don't take their eyes off each other, and can't stand to be more than a few feet apart. -Special thanks to Rob of Robert J. Schroeder Photography for Mindy & Rowdy's glamour shots photo session.

PERKS OF ADOPTING ADULT DOGS from the SF/SPCA:
When you adopt ADULT DOGS from The San Francisco SPCA, you'll get all the awesome goodies that come with pets from The San Francisco SPCA: a free first Veterinarian Examination, 30 days of ShelterCare Pet Health Insurance coverage, 20% off SF/SPCA Hospital Services for the first 30 days after adoption, Pre-Adoption Behavior and Medical Evaluation, Microchip, Spay/Neuter Surgery, and up-to-date vaccinations. All this and an absolutely fabulous dog: Senior - \$80 (7+ years), Adult - \$225 (6 months to 7 years), Young - \$300 (under 6 months). San Francisco residents pay an additional \$15 License Fee.



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psychic dream astrology

FEB. 17-23

ARIES

March 21-April 19
Engaging in power struggles will backfire, no matter how righteous you are. Be a conscientious objector instead of a participant.

TAURUS

April 20-May 20
Spend some quality time alone with No. 1 and brainstorm several inspired strategies to solving life's problems that are outside the box.

GEMINI

May 21-June 21
In the name of your desired happiness, take the time to be honest about what you feel and what you've got to offer. This is not the time to mince words or water things down.

CANCER

June 22-July 22
Moving forward always requires you to leave something behind, and letting the past go can be a bummer. Take a minute to mourn and shed a tear, but only as long as it allows you to step up to the next level.

LEO

July 23-Aug. 22
The fine art of Takin' Care of Business is one that should never be rushed. Be a straight shooter this week, and say what needs to be said. The key is timing.

VIRGO

Aug. 23-Sept. 22
You are so not in control, Virgo. The ozone is crumbling, the job market is dismal, and Taylor Swift keeps winning music awards. The world is crazy, but *you* don't have to be.

LIBRA

Sept. 23-Oct. 22
Things develop in their own sweet time and trying to

change, stall, or rush them will only make you feel more confused, buddy. Try to release attachments to outcomes.

SCORPIO

Oct. 23-Nov. 21
Having good mental health isn't about not being an intense person or ever having mood swings. It's how you deal with those things that contributes to your overall sense of self. Strive to be a firm, compassionate voice of reason with your inner emo compulsions.

SAGITTARIUS

Nov. 22-Dec. 21
You have got to decompress! It's time to get your wholesome on and disconnect from your stressors for some much deserved R&R. You'll emerge calmer and better prepared to deal with the world.

CAPRICORN

Dec. 22-Jan. 19
If your main goal is to be right, then you are likely to have problems with people. Try cultivating a willingness to be real instead. Avoid negative at all costs.

AQUARIUS

Jan. 20-Feb. 18
Sometimes you have to take a step back to get a clear view of the whole picture. You are playing with fire, and that fire is in your head, Aquarius. Stop trying to figure things out by fixating on them.

PISCES

Feb. 19-March 20
Searching for love is a noble pursuit, but idealizing delicious distractions isn't. Find life-affirming love in the relationships and circumstances of your life. Be in the vibe of what you fancy without needing it to be perfect. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 15 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

connections

> women seeking men

TAURUS SEEKS CANCER

SWF, 40, 115lbs, 5'3", blonde/blue, N/Drugs, N/D, into jazz, culture, animals, road trips. Seeking hilarious, obnoxious, loyal SM, 37-45, for LTR. [☎308836](#)

SEEKING CARING GENTLEMAN

Attractive W/WF, long blonde hair, hazel-green eyes, 5'7", recently retired. Lives in Monterey Bay area. Wishes to meet an educated, honest gentleman for movies, music, travel. Friendship first. [☎365249](#)

BIRTHDAY GIRL

Married WF, 32, wants somebody to shower her with love and gifts for her birthday. Seeking WM, 30-65, for horseback riding, sailing, beaches and more. [☎323128](#)

DOMINANT ATTITUDE

Full-figured black lady with huge butt, in wheel-chair, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. [☎851838](#)

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. [☎809149](#)

SEEKS

SOUTHWEST ASIAN MALE

SWF, 62, 5'5", blonde/blue, N/S, energetic, enjoys anthropology, music, art, museums, nature walks, the outdoors, hiking, discussions about politics, economics and the enigma of life. Seeking southwest Asian man for friendship, maybe more. [☎434857](#)

HAPPY VALENTINE'S DAY!

SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles and spiritual values. Non-smokers, please. [☎298476](#)

COLLEGE FEMALE...

22, seeking a man, 20-30 something, who is romantic and thoughtful, to get to know and possibly start a long-term relationship. [☎315227](#)

PASSIONATE LADY

Caring, honest, feminine SF, 50s, optimistic, bright, hardworking with good values, enjoys music, travel, dancing, shopping, museums, the beach, walks, reading, dining out and more. Would like to meet a male, 50-65, for LTR. [☎309243](#)

WARM, LOVING, ADVENTUROUS

Curious, loves people, in depth conversations, nature, travel. Integrity, open mindedness and laughter a must. No smoker, no drugs, nor or moderate drinker. I am a Cougar Woman - Are you ready to have fun and love again? [☎322341](#)

BF SEEKS EUROPEAN MAN

My personality: quitted wittyed, independent and creative. Looking for a man with an interest in travel, opera, symphony, ballet, museums, festivals and dancing. [☎324660](#)

ADORABLE SINGLE WOMAN

SF, 50s, friendly, nurturing, artistic, sophisticated, looking for SM, 50-59, for walks, reading, music, dancing, travel, dining, biking and more. [☎309244](#)

I'M WORTH IT

Caring, outdoorsy SF, 50s, with good values, likes music, hiking, kayaking, travel, dining out and the beach. Would like to meet a like-minded man, 40-50, for LTR. [☎309246](#)

LOVES THE OUTDOORS

Optimistic, honest woman, 40s, adorable and lady-like, enjoys music, running, dancing, travel, dining, working out. Looking for a similar male, 40-59, for LTR. [☎309253](#)

COMPASSIONATE WOMAN

Goal-oriented, honest, feminine, motivated, optimistic, caring, outdoorsy SF, 50s, into music, exercise, walks, coffee shops, dining out, travel, dancing, biking, camping, the beach and much more. Seeking fun-loving man, 50-60, who is full of life and has similar interests. [☎309256](#)

SEEKING LTR

Classy, personable lady, 40s, loves dancing, travel, beaches, taking walks, hiking. Seeking SM, 50s, for LTR. [☎309257](#)

GOOD VALUES

Hard-working, classy, healthy, friendly, adaptable, ambitious, nurturing, sophisticated female, enjoys dining, running, shopping, dancing, travel, reading, hiking, kayaking. Seeking similar male, 50-69, for LTR. [☎310739](#)

LET'S TALK!

Compassionate, clean-cut, hard-working male, with good values, likes surfing, camping, dancing, dining, biking, walking, exercise. Seeking similar male, 50s, for possible relationship. [☎310742](#)

WAITING ARMS

Caring, educated, honest, optimistic, hard-working SF, 30s, enjoys travel, dining out, long drives, the beach, reading, walks, hiking, music and more. Would like to meet like-minded man, 30-40, for LTR. [☎313157](#)

TAKE A CHANCE ON ME

Motivated, outdoorsy, honest, health-conscious woman with good values and optimistic attitude, likes most kinds of music, dining out, walks, camping, travel and relaxing time at home. Seeking a nice, honest, active man, 30-40, with similar interests, to spend time with, possible leading to LTR. [☎313158](#)

MANY FINE QUALITIES

Caring, outdoorsy, honest, artistic, hard-working SF, early 50s, optimistic homebody with good values, has many interests including music, dining out, museums, travel, long drives, reading, walks, camping, biking and more. Looking for an honest, down-to-earth SM, 50-70, for friendship and dating first, possibly leading to something more serious. [☎313161](#)

ADORABLE AND BRIGHT

Caring, friendly, goal-oriented, feminine, honest, compassionate woman, 60s, likes travel, exercise, music, hiking, long drives, dining out, the beach, reading and more. Seeking a great companion, 50-70, to share these activities and quiet times with. [☎313206](#)

COMPASSIONATE

Friendly, honest, artistic, outdoorsy, caring SF, 30s, likes watching tv, dancing, the beach, travel, walks, music, hiking, museums, dining out, more. Searching for a partner in life, 30-50, for possible LTR. [☎313207](#)

OUTGOING AND FUN

Compassionate, caring, friendly, honest SF, 20s, likes going to clubs, camping, hiking, reading, the beach, dining out, more. Looking for a down-to-earth, easygoing man, 22-35, for LTR. [☎313209](#)

LIKE GOING OUT?

Honest, goal-oriented personable, artistic, sophisticated, hardworking SF would like to meet a SM, 40-60, who enjoys travel, walks, the beach, music, reading, camping, long drives, museums, tv, dining out, dancing and more. Seeking LTR. [☎313211](#)

SEEKING LTR

Honest, compassionate, artistic, friendly, goal-oriented, caring SF, 50s, health-minded with good values, into music, the beach, dancing, tv, travel, museums, walks, reading and more. Would like to meet SM, around the same age, for companionship. [☎313213](#)

LIKE PBS?

Personable, caring, goal-oriented friendly, artistic, compassionate woman with good values likes coffee shops, music, reading, walks, travel, dancing, dining out and more. Looking for honest, respectful man, 50-70, for LTR. [☎313214](#)

BLUE-EYED BLONDE

Very attractive SF, takes excellent care of herself, blessed with excellent health, enjoys fine dining, concerts, theater, sunsets, candlelight dinners, long walks, the ocean, travel. Seeking gentleman, early-mid 60s, successful, classy, very selective gentleman. [☎318477](#)

CASUAL DATING

Caring, friendly SF who enjoys dancing, travel, long drives exercise and more, would like to meet a gentleman, 40-49, for friendship and companionship. [☎322201](#)

HOW ABOUT DINNER?

Artistic, caring, classy, honest SF likes travel, shopping, the beach, reading, music and much more. Seeking SM, 40-60, for possible LTR. [☎322207](#)

> men seeking women

BUSTY/CURVY WANTED

Attractive WM, 38, fit, clean, discreet, seeks busty, curvy BF for fun and intimate times. [☎326276](#)

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/W/F, 35-55, for romance and LTR. [☎230241](#)

LOOK NO FURTHER

SHM, 45, 5'8", likes beaches, movies, in search of meeting a SHF, 33-46, for friendship, maybe more. [☎308710](#)

LET'S TALK

SWM, 6', green eyes, N/S, Polish-American, looking for SF, 27+, who can make me laugh! [☎308681](#)

RENAISSANCE GENTLEMAN...

seeks slim, energetic, dominant, controlling Renaissance woman, 55-77, for secure, permanent relationship. Call, let's talk! [☎308980](#)

LET'S TALK!

Employed SWM, 28, 5'10", 250lbs, brown eyes, N/S, wants to meet a SW/BF, late 20s, N/S, who is ready for a relationship. [☎308573](#)

YOUNG AND FUN!

Goal-oriented, hard-working, honest, compassionate male, 20s, likes shopping, tv, coffee shops. Looking for similar female, 22-29, for LTR. [☎309247](#)

INTERESTING AND OUTDOORSY

SM, 50s, friendly, good-looking, caring, hard-working, health-conscious, likes walks, music, reading, museums, ancient civilizations, hiking, camping, psychic phenomena, the beach, dancing, travel and much more. Looking for a witty, educated, open, attractive woman, 30-60, to spend time with, possibly leading to LTR. [☎309254](#)

CALL ME NOW

Mature WM, 6', 175lbs, easygoing, educated, versatile, non-judgemental, in search of like-minded Italian lady for stress relief as you like it at my place. N/S, N/D. [☎309149](#)

HELLO LADIES

Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. [☎775819](#)

ISO VOLUPTUOUS WOMAN

SM, 27, from the East Bay, looking for a voluptuous woman, 25-50, to have some casual fun with and have a good time. I am attached so it must be discreet. [☎304953](#)

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WE MUST MEET ASAP

Blond-haired, blue-eyed carpenter, 6', would like to get together with a SW/HF, 19-39. Let's meet and talk, see what happens! [☎312090](#)

SATISFACTION

Male looking for some women who want to be satisfied. Let's meet for dinner or a movie and see what happens next! [☎312742](#)

SHARE MY LIFE

Semi-retired SM, 57, likes swimming, basketball, tennis, reading poetry. Seeking SBF, 35-45, who is excited about life, shares my interests. [☎313935](#)

KING SEEKS HIS QUEEN

SBM, 32, 5'11", 170lbs, very athletic, looking for SB/WF, independent, outgoing, adventurous, who need a real man in her life. Friendship possibly leading to more. [☎314940](#)

FOREPLAY: THE SPICE OF LIFE

I'm looking for a lady, tall or short, slender or not, who enjoys foreplay. If you are that lady and you live in or near San Francisco, please leave your name and number. Then we can meet, enjoy and have fun. [☎315448](#)

NICE GUY

HM, 30, hoping to meet a WF, 18-35, for friendship first that could lead to more. Do you enjoy going to movies, walks in the park, dining out, relaxing at home and romance? If so, contact me. [☎315159](#)

GOOD SENSE OF HUMOR

SBM, 6', well-groomed, nice build, hardworking, smoker, light drinker, likes taking walks, watching movies and spending time with that special person. Would like to meet a well-rounded, down-to-earth woman, 29-34, who is goal-oriented. [☎315231](#)

R U GOING MY WAY

Attractive SBM, 50, HIV positive, seeks single lady, who's interested in meeting a real man. [☎316532](#)

SENIOR MALE

Fit, nice-looking SWM, late 60s, 165lbs, enjoys horses, theater, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. [☎314780](#)

WORSHIP YOU

Hard-working guy, 49, 6', interested in nature, art, the female body. Would like to meet a woman, 30-63, who will make me hers. [☎316752](#)

LOVE CLASSIC CARS?

WM likes most kinds of movies, travel, working on cars, hiking, music, dining out. Looking for a AF, 18-50, who has similar interests. [☎316968](#)

DOWN-TO-EARTH BROTHER...

seeks casual relationship. Dominant, kinky, disease-free SM seeks mutual sexual arrangement with one partner whom I can enjoy and explore with. Not seeking conventional relationship. Only want to be exclusive with one woman and have a degree of companionship. Prefer submissive, adventurous, open-minded partner. [☎310844](#)

GOOD CHOICE

SBM, 70, N/S, active, artistic, educated, humorous, sociable, kind, optimistic gentleman, seeks nice, feminine woman for friendship first and to share life's interests and experiences. S/D, widow, race open. [☎462878](#)

CALL ME

Good-looking SHM looking for a mature woman, 40-50, who knows what she wants and likes to have fun. [☎318127](#)

READY AND WAITING

Horny WM stud, 34, looking for Latin, Asian or white women, 18-45, who are into anal and oral pleasure. [☎317867](#)

LONELY HM...

54, 155lbs, healthy, non-smoker, disease-free, looking for that special someone, 20-70, single or married, who is tired of being alone, for mutually beneficial relationship, fantasy fulfillment, and more. [☎318602](#)

TALL, DARK AND HANDSOME

Intelligent Stanford guy, 59, seeks open-minded, attractive, affectionate lady, 35-45. [☎319222](#)

ARE YOU OUT THERE?

I'm 21, 5'8", 146lbs, with curly/wavy hair, tanned-skinned, thin moustache, and a nice personality. I enjoys going to the movies, walking on the beach, the outdoors, music, and more. Looking for a black African Christian women, but any race is welcome. Visalia, CA. [☎320784](#)

> men seeking men

CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. [☎862331](#)

SEEKING MISS RIGHT

SWM, 40, looking for SH/WM, 30-55, for friendship first, possibly more. Want to meet? Call me back! [☎308429](#)

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CURIOUS

SBM, 190lbs, bi-curious, N/S, likes swimming, reading, travel. Seeking well-endowed male, 19-78. Call me, help me explore my curiosity! [☎308557](#)

FREE MESSAGE

Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. [☎860940](#)

ORAL SUBMISSION

Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. [☎877130](#)

STRIP NAKED

Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. [☎753246](#)

STRAIGHT OR BI WANTED

Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. [☎897273](#)

ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. [☎778621](#)

LEAN AND MASCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. [☎886605](#)

LOOKING FOR LOVE

Seeking one man to love and care for completely and forever. Me: SBM, 50ish, affectionate, supportive, genuine, lots to offer. You: just be yourself, imperfect, mature older man, 70-90, with some humor, some laughter. Are you the one? [☎296673](#)

NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. [☎863423](#)

GREAT

SERVICE FOR MARRIED...

bi or straight men, over 35. No reciprocation required. Easygoing, mellow, handsome, mature men on Twin Peaks, with my own place. I have porn if you like. No drugs or long hair please. [☎305335](#)

LET'S GET TOGETHER

BIM, 41, in good shape, enjoys the outdoors. Looking for BIM for fun, passion and for intimacy. [☎322889](#)

> women seeking women

WELL-ROUNDED

BF likes movies, dancing, music, singing and more. Would like to meet a woman, 23-45, who enjoys the same things. [☎318193](#)

LIKE WHAT YOU READ?

BF, 5'3", soft butch, likes going out and having fun. Looking for a lady, 25-44, who is sweet and easygoing, for friendship first. [☎319101](#)

FIRST TIME

Married WF, 32, looking for WF, 25-40, to shower me with gifts and make me her sex slave. [☎324221](#)

>three's company

VERY OUTGOING

Energetic, outgoing SBF, 21, 5'7", in search of couples, 26-33, who enjoy bars, parties and more. [☎308525](#)

LOAN ME YOUR WIFE

Handsome, discreet, easygoing, polite guy likes to party with couples. I'm 57, 6', 190lbs, well built, bi, also have good imagination. [☎248085](#)

COUPLES...

this tall WM seeks you for oral pleasure. I would love to give oral pleasure to both of you. Be clean, discreet and playful. [☎312930](#)

> tv/ts

ISO TV FOR INTIMATE ENCOUNTERS

Black/Italian male, 25, tall, sexual, outgoing, dominant, looking for intimate encounters with TVs. Call, let's talk! [☎326434](#)

> kinksters

SEEKING PROFESSIONAL LADY

...who would like to be spanked while wearing her business suit. If desired, contact this mature, artistic SWM. Your limits are respected. [☎310488](#)

ROMANTIC SPANISH WRESTLER

Taurus, 5'11", 152lbs, fully employed, wants to wrestle athletic babes. Very youthful at 50ish. Generous. Let's meet for coffee, dinner? Discreet and lots of fun. Sports enthusiast, moderate smoker, passionate! [☎311173](#)

MORE BANG FOR YOUR BUCK

If you liked "Spank you very much" you'll love me, my spankings are not only tailored made but I'm an educated WM listener. [☎317803](#)

DADDY SEEKS DAUGHTER

...for playful punishment when bad and thrilling, fulfilling sex when good. I'm a WM, hung, in great shape, expert spanker. Weight, race, legal age, marital status open. [☎318745](#)

SUBMISSIVE SUPERHERO

SWM, 50, needs a daring superheroine wannabe to try and rescue me, and an evil villainess to capture us both! [☎301717](#)

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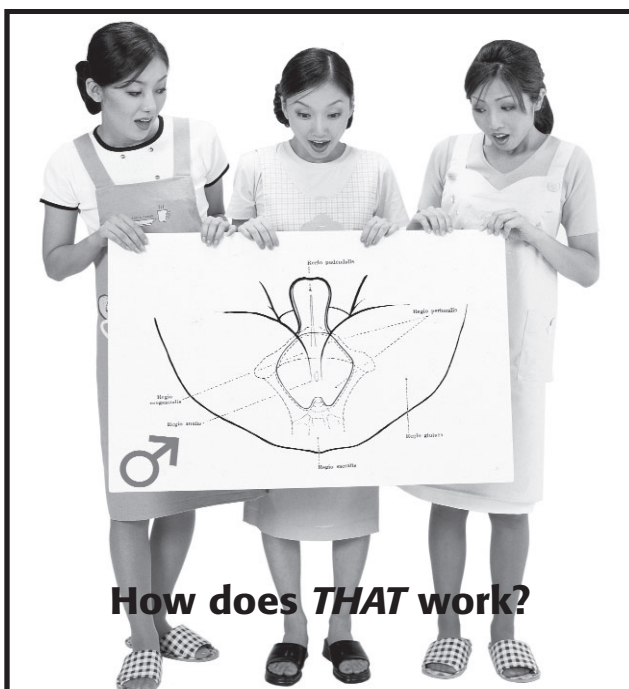
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Four cents

By Andrea Nemerson
andrea@altsexcolumn.com

Dear Andrea:

There are two other things that should be considered for the young man who has trouble reaching orgasm during intercourse. The first is his size — the standard-size condom might be too tight for him. My favorite condom (and the largest on the market, as far as I know) is Trojan's Magnum XX.

The second is anxiety. Sometimes it's difficult to relax if you're worried that it's going to result in an unwanted pregnancy. Especially if you've had issues with poor-fitting condoms coming off during intercourse (the small size constricts things, diminishing the erection, which allows the condom to roll off).

*Love,
Large and In Charge*

Large:

As long as you promise me you didn't write this letter just so you could casually toss in the fact that you require THE LARGEST CONDOM ON THE MARKET then sure, we can throw your addenda into the mix.

The young man in question was just starting out, so had no history with condoms slipping off because of his prodigious size or for any other reason, but yes, a too-tight condom can, seemingly contradictorily, fall off at the least opportune of moments.

But since most guys fit perfectly comfortably into most condoms, anxiety and/or fear are just as likely, especially since the couple in question were probably fresh out of high school health class. Those teachers and the materials supplied to them rarely get around to mentioning pleasure of any sort but do a bang-up job of instilling terror and a possibly life-long inability to gauge relative risks. The kids emerge with no ability to make a distinction between repeated acts of unprotected intercourse during ovulation (quite dangerous!) and, oh, sharing a particularly stimulating hot tub while wearing bathing suits (not). Unable to make rational decisions about birth control and prophylaxis, they are too frozen with fear to protect themselves properly or, in some cases, to have any fun at all.

So, sure, either of those things could have been co-culprits (along with lack of experience), producing some of what we can only hope will be some of the worst sex these young people ever have to experience.

*Love,
Andrea*

Dear Readers:

I had another letter full of helpful suggestions for the not-coming-from-intercourse guy but I cannot bring myself to run it because it was actually an anti-circumcision screed in the form of helpful suggestions for not-coming guy. And no matter whether the guy is circumcised, that's just not helpful.

Anti-circ people like my correspondent have a lot to say about penile anatomy, probably more than most of you are interested in hearing. If you really want to know more about the "ridged band" and the role of the frenulum in male sexual response, you can check out his guru, Dr. John Taylor, expounding on it on any number of anti-circ Web sites. But you will still live happily ever after if you don't.

*Love,
Andrea*

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